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THE FASHIONS THAT ARE TO BE

ONE DOLLAR A YEAR

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REVERY.



TOILETTES FOR BRIDE AND BRIDESMAID.

(Described on page 43.)



FASHION CHAT



A word about the ultra smart gown of the season. Zibeline is the cry; it is demanded for all occasions, both formal and informal; it is sought for entire hats, and insisted on for motifs and insertions on dresses of lace, silk and the various crêpes de Chine. For her most modish gown the woman of fashion selects white, pale blue or mauve zibeline, and embellishes it with grape appliques set in meshes of Reticelli lace, or in the filmy folds of silk muslin, or chiffon. White, of course, has the preference, still many people are eager to adopt colors as being more becoming, and a certain concession must be made to personal taste.

* * *

Fashionable shades of the hour in Paris are chamois and canary color, and especially chic are the coats in these tints. Biscuit color and all putty hues have also been revived.

* * *

The jaunty Norfolk suit in corduroy, moleskin cloth, or the effects in snowflakes or other mixtures is pre-eminent for general outing purposes and street wear. There is a taking air about these mannishly-constructed garments that commands approval, and the main advantages in their favor are their sensibleness and practicability. Rain or shine, they are thoroughly de rigueur for shopping, walking and other pursuits that may be classed under exercise. A pretty suit of this variety was of black and white tweed relieved with black velvet, which formed the rolling collar and belt, both of which were extensively stitched as a finish. The accompanying hat was of furry black beaver bearing a flat, outspread bird with white tipped wings. A stiff white stock or collar, or the inevitable neckgear formed of black satin ribbon with the thin linen straight turnover is worn with these suits, and a nose veil may be added as a final accessory.

* * *

Yak lace is usurping the place of all else in this category, which has been devoted to the decoration of feminine apparel. The coarse wide meshes, suggestive strongly of window-curtain laces, are most effective overlaying velvet or satin and oftentimes an additional embellishment of French knots is introduced in the spaces. Bizarre, of course, but one must needs depart sometime from an established routine, and it is in these novel contributions that the invidious changes of fashion are manifested.

* * *

The smart shirt waist at present is of fleecelined white piqué, white madras, or basket cloth. Flannel waists are utterly discarded, these of wash fabrics monopolizing all favor. Tailor styles

are chosen for their development, and plaits are adopted with pearl or colored china buttons for the cuffs and front closing. A bow of tulle is worn at the throat, and although it is apparently inappropriate and inconsistent, fashion redeems it, and the fad exists.

* * *

These same bows of tulle are conspicuous with all sorts of waists and no word can be said against them, for the filmy mass has a tendency to lend softness to the face and destroys that sharpness of contour so detrimental to good looks. White tulle is usually chosen, but black and pale blue tulle are seen as well. These bows are worn close under the chin, forming a pretty frame for the face.

* * *

Waists of white wash silk in corded and plain effects are on the market, and with velvet waists finish the fashionable selection. Women who are so fortunate as to sojourn South for the winter are taking along a goodly supply of these easily-laundered articles, increasing the number with several of the piqué and madras styles.

* * *

The Montagnac and Monte Carlo coats in white broadcloth are leaders in smart top-coats, and are exhibited in three-quarter length, with plaited, circular or Watteau backs. Yak and Venise laces are used extravagantly with grêlots and Brandenbours of white silk cord. The all-white neutrality is preserved throughout, even to the lining, which is of taffeta or peau de soie.

* * *

General utility, however, boasts the virtues of the coat made of black peau de soie, moiré or satin cloth, and rightly so, when one considers the many afflictions of soft coal smoke, muddy streets and the dusty dining places and theaters, to which we are subjected, Yak lace and Bulgarian embroidery contribute to the decoration and if one possesses a piece of ermine there is no more appropriate place to display it than on the stole collar or revers. Ermine is having quite a run at present, owing to its approbation by royalty in the bevy of court gowns ordered for the London season, and since this is a fur that cannot be easily imitated, the skin bears with it its own stamp of luxury and affluence.

* * *

Correct gloves for all occasions excepting functions of formality are the pigskin in style and cut like a man's. The fashion of turning the wrists back continues and has been the means of the making of a new glove devoid of fasteners. Smart colors are Indian red, tobacco brown and burnt Sienna, both for men and women.

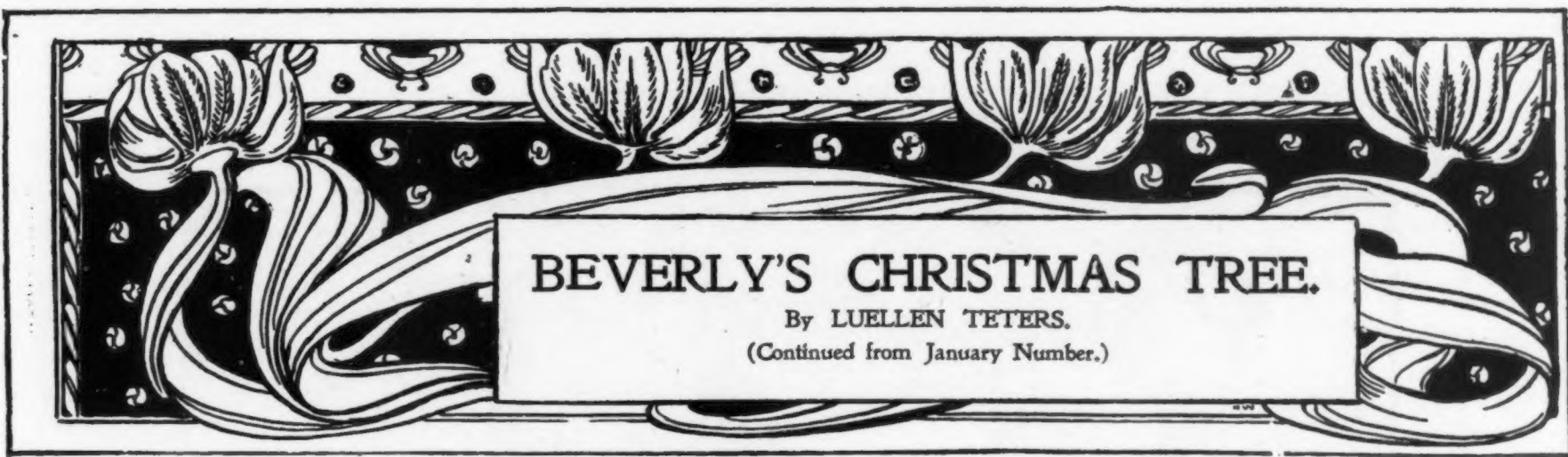
THE mandates of fashion for the coming season were clearly established by society's "four hundred" at the horse show, and we now confidently hope to see some order evolved from the chaotic disorder into which we were plunged by so many tempting attractions. First of all, in way of dress, never has white been given so much prominence as now, both in wool and silk. And if one meets it in the evening coat for general wear, it is also expected for the smart gown of the afternoon, in cloth with incrustations of lace and the still popular embellishment of grape appliques with the graceful leaves of the fruitful vine.

Kháyam was right. It is better to be jocund with the "fruitful grape" than "to sadden after none or bitter fruit." And devotees of la Mode have eulogized the globular clusters until encroachments have been made on the artist's cunning, and presto! we see evolved beautiful but impossible specimens in sky-blue, pale lavender, frosty white, orange and black. The original vine would wither at the various impositions practiced on it, no matter how admirable they be. Black gowns in silk muslin exhibit these appliques in black satin, in inimitable aspect of the real fruit, and gowns of white crêpe de Chine or hairy white zibeline attain a truly idealistic appearance with satin or chenille clusters inset for decoration. Another conceit is evidenced in hat trimmings, the smartest of which are grapes, which, in pale silvery blue, are exquisite on a hat of white beaver swathed in folds of white tulle. The popular street hat, even, of a neutral or dark blue beaver, displays autumnal-tinted bunches of this popular fruit in shades varying from old pink to faded green, brown and subdued orange. Pretty? Of course, and universally embraced because fashionable.



WAISTS SHOWING MEDALLION EFFECTS.

(Described on page 43.)



BEVERLY'S CHRISTMAS TREE.

By LUELLEN TETERS.

(Continued from January Number.)

"AND—must I shop alone?" he persisted, eagerly.

"I might loan my aunt for the afternoon; it would end by her taking you to her mission class and bestowing numerous tracts on you."

"But—I have not the pleasure of her acquaintance," he teased her. "Why not your aunt's niece?"

It was a bold proposition, but Miss Kent met it bravely.

"She has not been invited," she said evenly.

"Would she go—?"

"I think so." She handed him a card from the diminutive affair in white leather and turquoises that she carried.

"May I call some afternoon soon, for her?" he asked, courteously.

"Yes," she said.

Beverly doffed his hat very politely.

"I thank you so much," he said sincerely. And the honesty of his eyes and general demeanor assured the girl that in this unconventional departure from the ethics of good form she had not erred greatly.

Several afternoons later he presented himself at the number she gave, only to be informed by an obsequious servant that she was not at home. He relieved his disappointment by dispatching her a note from his club, accompanied by an extravagant basket of pink heather, tied with voluminous pink ribbons, and reminding her of her hasty promise to assist him. It elicited a reply from her on crested paper to the effect that she would look forward to shopping with him the following afternoon.

Beverly had a hazy remembrance afterward of going through a succession of shops with a tempting piece of pink and white humanity, and of finding himself the possessor of mysterious mechanical toys, unknown pieces of apparel for children, candy apples, wooden horses and flannel elephants. There is nothing romantic about this representative of the genus *loxodon africanus* in gray flannel, but it was suddenly invested with glamour to him, and he was led into an amiable discussion of the relative virtues of black bead or shoe-button eyes.

"You are too extravagant—you will spoil them," Miss Kent would protest at some lavish expenditure he would make. There was a closed carriage outside that received their parcels; but small space remained within it for additional bundles.

"I intend that they shall never forget this Christmas," Beverly declared. "We erect monuments to commemorate certain events. This is not only the first tree the little Sullivans have ever known; it is my first pleasure in the celebration since I was a youngster. This is the monument I am erecting. Now, we will go to the markets, and then"—he stopped. "I am afraid I have been imposing on your generosity," he added.

"Oh, no," she cried, girlishly. "I like it. I never realized before how interesting the animal kingdom was; and really, I do believe there was a quail in that toy bird cage you bought."

"If you will allow me," he interposed with a graceful bow, "I will escort you across the street to the restaurant, where, I think, we may be able to find its prototype. Will you?"

Miss Kent looked demurely at the ground.

"I am so glad Mordaunt is driving my aunt through the park this afternoon," she said. "I like quail."

Their cabby awaited their pleasure while they enjoyed a delicious little lunch, interspersed with a harmless bit of personalities. After that, through her guidance, he was initiated into the mysteries of vegetables, which he knew only in a polite way after they were dressed, and feigned an interest in domestic and Bermuda onions that he was far from feeling. But more valorous feats even have been done for less incentive than a pair of blue eyes and recollections of a lissome form bounding in a waltz, or "teeing" on the links. They had a polite quarrel over a huge turkey, which ended Beverly's way because of its dimensions.

"I wish Christmas came every week," he said as he reached her door.

"I fear your exchequer would suffer," she laughed. "You really should congratulate yourself on its infrequency; you have only three hundred and sixty-four days to save up for the next one."

"But, what shall I do after Christmas? It seems to be a sort of 'après moi le deluge'—Old Louis probably was in my predicament when he uttered those historical words."

"There's New Year's," she suggested. "Make resolutions—or are you so perfect that it is hard trying to be wicked? There's such a keen relish in breaking all of them the day after."

"Don't they have New Year's trees?" he asked eagerly.

"It would be such a bore, right after a Christmas tree," she sighed.

"I am versatile, I admit, but think of buying gifts the week after, all over again! Well, good afternoon, Mr. Beverly. I suppose I shall see you some time at your charges?" and without giving him an opportunity to assure her that indeed it would not be his fault if she did not, she was swallowed up by the big plate glass door that had been noiselessly opened by the housemaid.

Beverly descended the steps anathematizing himself. It was true that he had not dared be so presumptuous as to expect to be allowed to call, yet, nevertheless, at her rather curt adieu he was disappointed.

"I am simply a fool," he berated himself. "She has not given me a second's thought. I am imbecilic to be charmed by a pretty girl who doesn't care a fig for me. A fool indeed!"

However, the fool did not appear to exercise

any will power to avert the threatened contretemps. He gave up an important engagement in order to call on the Sullivans the next day, ostensibly to see if their purchases had been delivered. Confirmation lay in the widow's beaming face and savory odors from the stove.

An acute depression weighed on him because the "pretty girl" was not there. He returned to his apartments caressing wounded feelings that bordered on vexation at his own stupidity. A week or so elapsed, and at last it was the day before Christmas. He made his customary bi-weekly trip to the East Side, to see if the tree were in readiness for the next morning.

The broad, green back of the immaculate Mordaunt arrested his vision with the carriage; there was no young woman in a velvet gown reclining on the cushions. But Beverly knew where he would find her, and he ran up the dark stairs. A slender figure with furs that exhaled ravishing odors of violets was coming down. He drew aside on the landing, catching the folds of her dress as she passed.

"You—?" she cried, and he liked the way she said it. He had never known before with how much individuality the personal pronoun could be invested. "Are you going or coming?" she asked, breathlessly.

"Coming," Beverly hazarded.

"Too bad," she complained. "I might have taken you over to see the Murphys' tree. I don't intend that your little Sullivans' tree shall eclipse mine."

"It's only popcorn and tinsel," he explained.

"It's the principle," she cried. "I don't care whether it is popcorn or real pearls. Besides, I wanted you to see the gifts I bought."

"Alone?"

"I always shop alone," Miss Kent said, with severity. Beverly brightened.

"I made a mistake a second ago," he exclaimed quickly. "I meant to say that I was going—instead of coming. I am always going in the direction in which you go—" He stopped abruptly. She led the way down stairs, ignoring his speech.

The glint of her light brown hair against the rich fur aroused all of his artistic senses. He endeavored to recall a fitting quotation, but found he had forgotten the last line.

"They will enjoy their Christmas." Her words floated to him over her shoulder.

"They will," he emphasized it, meaningly.

"Won't you?"

"No," said Beverly, sadly. "It is a mockery to me. I shall dine alone at my club as usual at seven; perhaps step in at the opera for that pretty love scene between the tenor and contralto, and go home to smoke my pipe in bitterness. It is rather bleak, you see."

"Is it so bad as that?" she asked softly, with a pitying glance. He was so tall and big and good-looking that gloom sat badly upon him.

"Worse; there are retrospections of impene-



SOME HANDSOME EVENING GOWNS.

(Described on page 43.)

PICTORIAL REVIEW.

trable sadness and depressing thoughts of what might have been."

"What might have been?" Her voice was peculiarly soft and velvety.

"Well, you will think me foolish, no doubt, but some of us, you know, have not the reality to satisfy, so perforce must hug the dream to our bosom. I have pictured it so often; first, there must be some one who cares a little for me; I would be with her when the Christmas bells rang. And she would wear a white dress and sing the Rosary to me in the firelight. It isn't much, you see—but I have never found it."

"No, it isn't much," she repeated. "I don't suppose any ordinary acquaintance would do?"

"Yes, were she someone I liked, and sang the Rosary—" he said, meaningly.

Miss Kent's rosy face took on a cold, forbidding expression.

"No doubt you may be able to meet some one else before to-morrow evening and arrange it satisfactorily," she said, annoyed at his familiarity.

"Miss Kent!" he exclaimed, surprised and hurt.

The tip of her ear glowed rosy as she turned her face away from him. She put her foot on the carriage step. A wild commotion of barking dogs and screaming children rent the air. The Sullivans, the Murphys, and the swarthy-skinned Epsteins were scattering in all directions, terrified by the approach of a flying automobile that thundered down the street.

A crowd of people streamed after it; Mordaunt jumped to hold the horses' heads, but they had already given an unrestrained plunge that sent Miss Kent to the ground.

For the second Beverly stood rooted in horror

to the spot. And then, oblivious to the menace to his own life, ran in the way of danger, in the path of the runaway machine, and snatched her from it all. Laughing and crying she leant against him, both of their faces colorless from their escape. It had taken but an instant, and already the automobile was far down the thoroughfare, and Mordaunt and the coachman were calmly attending to the horses.

The children congregated rapidly in a thick, unkempt swarm, and set up a deafening cheer for the hero of the occasion.

"Hooray for de swell!" Tommy Sullivan gave the cue; "he's de real ting; dere ain't no dust on him. Hooray!"

"Come," said Beverly, annoyed at his ovation; "let's get out of this."

He gently shoved her toward the carriage, helping her in carefully, as if fearful of a repetition of the accident, and stood with uncovered head on the walk.

"Aren't you coming?" Miss Kent asked smoothly, not looking at him.

"Thank you, I have decided not to," he tried to say lightly.

Surely she must know that her words wounded him. Something in his voice affected her. She turned to him, all in a tremble; her chin was quivering, her eyes humid.

Beverly jumped in with conflicting emotions, and put his firm hand over hers under the thick, furry robe.

"What a child you are," he said, in anything but a businesslike tone. "What are you crying for now?"

"I thought you did not seem to care whether your dream came true or not." Her voice was

uncertain. "My aunt and I are just as lonely as you—"

"You are positive—?"

"My aunt certainly is—"

"I did not mean your aunt," he said with determination. "I mean—you. Are—you—?"

Miss Kent's eyes fell. Then she glanced up at the stiff, garish tenement houses and the chill gray sky. There was nothing inspiring in the prospect.

She made a motion in the direction of Mordaunt's back.

"Horrid convention! I don't dare say," she murmured.

"If you did, what then?"

"Perhaps—yes," shyly.

"Can't we pretend he isn't here? I will do the talking."

"Oh, no," she cried, challenging him with her eyes.

"And why not?"

"Because," she lowered her head, "if you do, we won't have a thing to talk about to-morrow evening. You know you are coming to dine at six. And I am going to wear a white dress and sing the Rosary to you—in the firelight."

He looked at her, unable to speak; his dream was to materialize at last.

"You darl—"

"Hush!" she cut off his speech by putting her hand over his mouth. It was but a feeble defense against an eager man, for Beverly simply appropriated it.

"There's Mordaunt listening," she whispered, roguishly.

"I defy convention," he declared, and he raised her fingers to his lips.



"ARE YOU GOING OR COMING?" SHE ASKED BREATHLESSLY.



SEPARATE SKIRTS FOR WEAR WITH ODD WAISTS.

(Described on page 43.)

PICTORIAL REVIEW.



STAGE
HAPPENINGS.

MABELLE GILMAN, with her dainty wiles and coquettish graces, as Yvette Millet in the "Mocking Bird," now running at the Bijou, has completely captivated the jaded, critical taste of New York. The opera throughout abounds in sparkling wit and satire, and the music is both tuneful and catchy. Some familiar faces appear among the cast, among them being Sydney Deane, Edgar Ely, Maude Kelly and Frank Doane. The "Mocking Bird," from its already flattering reception, promises to eclipse any light opera that has been on the boards since "Erminie," and in its artistic scenes and costumes reminds one greatly of that favorite of the past decade.

* * *

The familiar melody of the "Mocking Bird" is the main pivot of the opera, and the author, having traced its origin back to the eighteenth century, has interwoven it with some very pretty airs. The chorus is picturesque, and makes an effective foil for the principals, in their quaint old costuming. Particularly commendable are the exquisite color schemes carried out in the different scenes.



MABELLE GILMAN



Frank Doane as Jacques Villiers and Mabelle Gilman as Yvette Millet in a scene from the "Mocking Bird."



CHIC PROMENADE TOILETTES.

(Described on page 43.)

ORIENTAL TOBACCO POUCH, NO. 79.

There is probably no gift more thoroughly appreciated by mankind in general than the tobacco pouch, especially when crocheted by the nimble fingers of The Girl. This design, Oriental in coloring, works up very prettily. The diagram shows the design, designating the colors used, and this can be very easily followed. The body of the pouch is tobacco brown, the lower figures and the background of the band in green, and the figures in yellow and red.

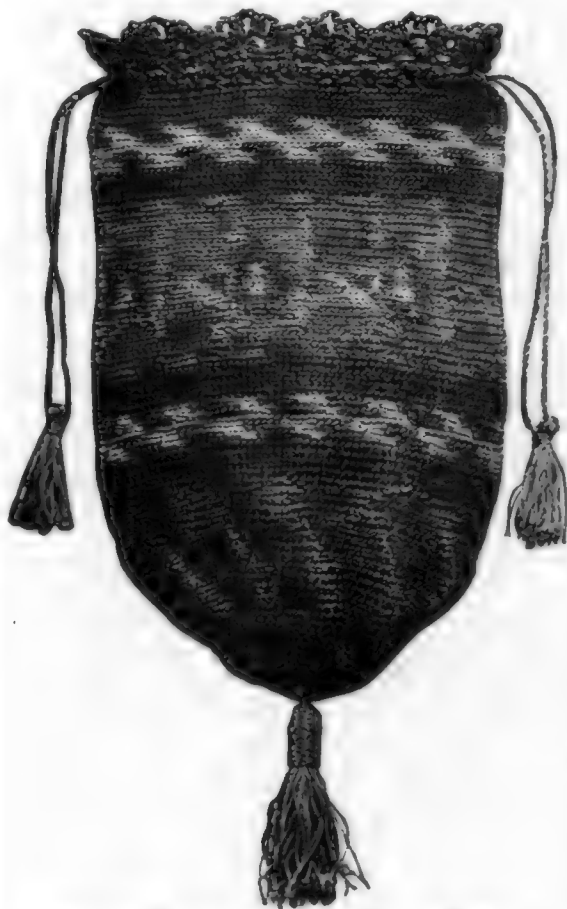
Make chain of four stitches, join, and for 10 rounds work as for 7 point star. With the 11th round commence the green, Fig. 98. Make 10 of these with six brown stitches between. Do not cut silk, but work over the intervening threads. A

little practice will readily demonstrate how easily this is done. The underlying threads are not visible when the work is completed, and serve to give strength and solidity to the pouch. The widening is continued between green figures until there are 130 stitches, which number is maintained throughout. The flower on one side will be several stitches wider from the next than from the others, but this will make no difference, and is unavoidable on account of design.

Upon completion of green figures, work 4 rounds of brown, Fig. 99, and take up the yellow—indicated by +. This is followed by brown, and next the band of green with flowers. Again comes the

brown with yellow border and 4 plain rounds of brown. This is finished by 3 rounds double crochet, the first being taken in every 3d stitch with chain of 3 between, the 2d round upon alternate stitches of 1st and 3d in same manner upon 2d. A scallop finishes the edge, and through the middle or 2d open row tiny twisted cords of green silk are run, finished at either end by a green tassel. These cords draw the pouch very closely together at top, and the body of bag being so closely crocheted no lining is necessary. A brown tassel is at end of bag. This is very closely wrapped for some distance with a chain made of brown silk and sewed to tassel, which should be firmly attached through center of pouch. The little cap may be crocheted and slipped over tassel, if preferred to method described.

Materials: One ½ ounce ball Corticelli Crochet Silk, each. Brown 947, Green 1,023, Yellow 645, and Red 536.5. Chamois skin embroidered in Corticelli silk, in rich orange and black shades is also effective.



ORIENTAL TOBACCO POUCH DESIGN, NO. 79.

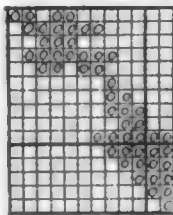


FIG. 98.

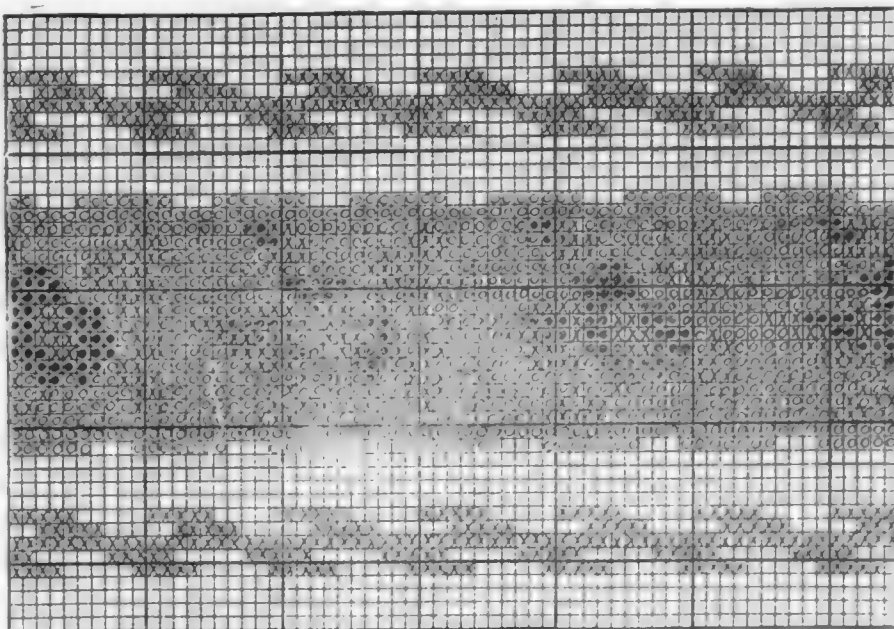


FIG. 99. DETAIL OF ORIENTAL TOBACCO POUCH.

- Signifies Light Brown
- Signifies Dark Green.
- × Signifies Light Yellow.
- Signifies Light Red.

EMBROIDERED SHIRT WAIST SET.

The craze for dress embroidery seems to have no end, and there is apparently no article of milady's wardrobe which is not thus embellished in some form or other. The shops are showing most beautiful shirt waist sets, but alas for those with a moderate allowance, the cost is in proportion to the loveliness. We have succeeded in finding some pretty shirt waist designs, which can be very easily and quickly embroidered by any one with a knowledge of the simplest embroidery stitches; they will not cost nearly so much as the ones shown in the shops, and will have the advantage of being

hand work. In working these designs it is necessary to have a well twisted silk, somewhat heavy in character, which will bear much handling and repeated laundering.

For this there is nothing better than Corticelli Mountmellick Embroidery Silk, which is furnished in four sizes, F, FF, G, and H, in shades of Delft Blue 794, and White 615. In the first three sizes it is also made in Green 177, 179, Red 538, 540, and Gold 644.8, 645.

This design, No. 14, shows a waist of fine white linen embroidered solely in Corticelli Mountmellick Embroidery Silk, White 615. It is a very simple scroll design, embroidered in Chain stitch with size FF, and with the bands and front further embellished with French knots and various fancy stitches, all very plainly shown by the stamping. The price of the linen waist set stamped with this design is \$2.25. The embroidery silk necessary for working can be bought at any large store in all desired colors.



SHIRT WAIST SET, NO. 14.

THE KING'S TABLECLOTH.

The tablecloth used at the Royal table on the occasion of Their Majesties' recent visit to the Guildhall is the production of the exquisite Irish handloom woven damask. In the border, the rose, shamrock and thistle are intermingled in festoons dependent from an inner border of medallions, each of which incloses the emblems of one of the colonies encircled with a laurel wreath. At the four corners are the Union Jack and the Royal Standard tied together with trails of shamrock, while above them the larger medallions of the border incorporate respectively the British lion, and the emblems of Australia, New Zealand, Canada, and newly acquired South African colonies. In the center is the symbolic sun of the empire on which its rays never set. Other dependencies are also represented.



FETCHING DESIGNS IN WAISTS.

(Described on page 43.)

AMONG THE FOOTLIGHTS.

JULIA MARLOWE, appearing in "The Cavalier" at the Criterion, bids fair to enjoy the popularity accorded Virginia Harned in "Iris."

Everybody has read Mr. Cable's charming story of how Charlotte Durand, a southern girl, married one man while loving another, and what came of the false step. It is a story that, in dramatic form, is not exaggerated into a "gunpowder and red light" play, with war and the alarms of battle sounding through it. Though dealing with incidents of the civil conflict, and notwithstanding that the war sentiment is a strong motive in the action—and, by the way, it differs from most "war plays" in the southern sympathy it

that the dramatization is skilful and satisfactory to him, so the play should be an interesting reflection of a book that is widely popular.

Miss Marlowe's supporting company for this play has been carefully selected, and includes Messrs. Frank Worthing, Edgar L. Davenport, Charles H. Bradshaw, Francis Kingdon, William Lewers, Frank Reicher, Clarence Handysides, Thomas Coleman and Morgan Coman, and Misses Olive Oliver, Kate Lester, Nella Webb, Katherine Wilson and Gwendolin Valentine.

Clyde Fitch's new play, "The Stubbornness of Geraldine," which is being produced at the Garrick, is attracting a large patronage, with Mary Mannering in the title rôle.

"Carrots," the curtain-raiser that precedes "A Country Mouse," in both of which Ethel Barrymore is proving her winning histrionic powers at the Savoy, is replete with touches of pathos and humor. A typical scene is presented here.



MARY MANNERING.



MARIE DERICKSON.

arouses—the battles are only in the distance, the war only a martial background to the love story of Charlotte Durand and the Confederate officer, Edgar Ferry. Of stirring incident there is abundance, of dramatic action there is plenty, but sentiment, strong and effective, runs through it all and dominates it.

Novelists are seldom satisfied with the dramatization of their books, but Mr. Cable, who has attended several of the rehearsals, says



SCENE FROM "CARROTS."



JULIA MARLOWE.

Edgar Atchinson-Ely's clever dancing in the "Mocking Bird" has caught public fancy, as well as Miss Gilman's flirtatious little song as the coquette, and the beautiful "Moon" song, with the dusky shadowy chorus in the background. Sydney Deane's impassioned love song under his sweetheart's case-ment elicits repeated encores, and Doane and Ely in a sprightly dialogue merit all of the applause they receive.



GOWNS FOR FULL-DRESS OCCASIONS.

(Described on page 43.)

IN VERSE AND RHYME.

"WHITE, DEAD ROSES."

Within the attic room lay age's spell of mustiness;
Dust-grayed a spinning wheel disused for years,
Shown plain with crumbling wheel.
The old chest somber stood, with lid half raised,
Inviting search. When back it moved
One thought all quest therein had futile proved,
For naught but slippers, faded, met the eye,
With painted heel of fashion long gone by.

But now, deep delving into ancient hold,
Its hallowed charms in wondrous splendor
show
Where she had placed them then, faint, gleaming,
glow
Gay brocades, 'broidered, shining with gold
thread;
Velvets the Queen of Sheba might have worn—
And she had worn them, too, proud—and for-
lorn.
In mocking majesty, fair, in rich fold,
Had trailed them o'er the chill floor's haunted
mold.

The satin yellowed is with hoar of time;
A 'kerchief of rare lace, in tatters lay,
Steeped in the attar rose's breath. One day
Caressed it Lilith's throat in soft embrace.
And here, where she had flung them long ago,
Are white, dead roses—ashes, smold'ring low,
Of all the love that was—the love she scorned,
To live the fate she feared: unsought—un-
mourned.

—Luellen Teters.

"ALL WET AND WILD."

All wet and wild, and misty, is the morning—
Across the bay the foghorn sends its warning.
The earth lies dank—and sere—and brown;
In saddened flights the leaves fall down;
E'en heaven is gray with sullen frown,
That knows no sunbeam's golden light, nor gay
adorning.

Across the lonely dunes the wind is moaning.
The beach the breakers lash with angry roaming.
Both sky and sea are merged in one
Vast mighty wall, whence fierce waves come,
And seethe and rage, and landward run
To vent the fury garnered in their stealthy roam-
ing.

The sun long since has plundered earth of light—
The storm has swelled the sea's majestic might—
Like black of widow's veils which screen
All grief, and woe, all sorrowing mien.
The town's high spires like specters seem
Enveloped close in arms of fog—as day in night.

THE GARDEN NUN.

O slender lily, white and tall,
Cloistered within my garden wall,
Hast e'er known sin?
I look in vain upon thy face
For aught of passion's stormy trace
Of strife within.

Here beside thee is the rose,
Wanton for every wind that blows
From up the South;
And throweth back her lovely head,
To better give the royal red
Of her sweet mouth.

What dost thou think of this, my nun,
Who can'st not even bear the sun
To shine on thee?
Dost feel the need to turn away—
Meekly to droop thy head and pray
To go love-free?

A daring lover is the wind,
Mayhap some morn thou'lt wake to find
He's dared love thee;
Has broken in with kisses bold,
And trailed thy petals in the mold,
To teach thee charity!
—Wilbertine Worden.

THE ROBIN'S SONG.

From topmost boughs I heard him sing,
Out in the wild March air;
Singing with joy the thrill of the Spring,
Though all the boughs were bare.

Through the chill twilight rang his sweet song
Of bud and leafy bower;
Loud he proclaimed that summer had come—
Though never a leaf or flower.

O Robin, teach me the faith to know,
Teach me the faith to sing,
And though my heart be sealed with the snow,
I, too, can claim the Spring!

✻ ✻ ✻

REGRET.

Sad-eyed Regret took up her night's abode
Within my heart. And, lo! my ears attuned
To Sorrow's plaints, heard the despairing cries
Of my rent soul; I had not known before
That I did grieve, but named it else Content.
Nor dreamt I then the truth 'till the sunrise
In trembling bars pink painted earth's gray face,
And my sad friend had flown, chased by the day—
That 'twas sweet Love that mocked me in her
guise.

THE VOICE OF THE EAST.

(Lines after the Style of Rudyard Kipling.)

London streets are blurred with rain. London
skies are chill;
Blue the sky that caps the cloud crowning Fuji's
hill,
Sweet the winds that sweep across Yokohama
Bay,
Eastward to the Rising Sun—to the Dawning
Day!

Hark! on the air can't you hear the East a-callin'
you?
(Out across the Praya see the rolling junks reel
by!)

Here the skies are dull and gray with the burden
of the day,
So we'll quit the Port of London (Fare ye well,
my Love o' London!).
Oh, we'll quit the Port of London for a sight of
God's own sky.

Through the din of city streets, umber-stained
and drear,
All the old familiar sounds haunt my longing ear;
All the Voice of India calls to my rain-dulled
brain—
Keep the Western World who will—I'll seek the
dawn again!

So, get you gone! For the wind is at the back
of us;
On the wake behind us see the harbor lights die
down,
Our bows are plunging free, and we're bound
for open sea,
And we're dipping down from London (and fare-
well, my love o' London!).
Oh, we're making for the Sunrise, and Goodby
to London town.

—Dorothea Mapleson.

✻ ✻ ✻

O, DREAMING MUSE.

The sweet, chill, autumn wind has wept all day;
And dashed the blackened trees against my pane.
Out in the yard one late red rose yet hangs,
Its petals beaten ragged in the rain.

I know that summer's o'er—the June-time past;
But yet—I seem to see the nodding flowers,
And close my eyes, lost in their odorous spell,
To live again mid-summer's fervid hours.

My neighbor's peach tree, just across the way,
Seems once again bowed down with pink-
stained bloom.
O, dreaming muse of time, seal fast my eyes,
And start the year again at lovely June.

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HIGH-NECKED EVENING BODICES IN DROP-SHOULDER EFFECTS.

(Described on page 43.)

THE early furniture of America was of the Elizabethan and Jacobean character. Even in 1676 the dining room had not become a separate room, nor would it have been unusual to find the hall containing a bed. About that time, leather chairs became the fashion of the day, succeeding the "Thrown" chairs and peculiar joint stools of the oak period.

These were followed by the "Turkey work" chair with its quaint, bright embroideries and those much cherished oak chairs of the present moment, the "Yorkshire" and "Derbyshire" designs. And it was not until 1745 that, in Philadelphia, white-washed walls gave place to wall-papers.

By the time the Chippendale period arrived—the days of chairs with the gracefully pierced and jar-shaped splat, the better known ball and claw foot, and those other Chippendale characteristics so eagerly sought for nowadays—evidently the conditions of life in the older colonies had still further improved, and things were brought from England before they were even seen in English country houses, fair examples being the splendid four-posters, the swell-front chests of drawers, the mahogany knife cases.

Chairs and tables that came over with the first emigrants are still in existence, but these were the personification of simplicity. There followed the fine decorative furniture which testified to the falling off of the Puritanical feeling in the matter of luxurious surroundings. The early colonists of New Amsterdam left their mark in the fashionings of Dutch furniture, and there are some delightful articles in old mahogany and marquetry work treasured among some of the descendants of these old Knickerbockers.

As for fashionable coloring for furnishings in general, green seems to have supplanted all else, for rugs for the parlor, hangings for the doorway, forest green for the furniture, and lamps and shades of green appear in evidence as proof of the current fad.

For its restful atmosphere, there is no other shade of the prism that can replace it, and again, it is an excellent foil for pictures, bric-à-brac, and the countless other dainty belongings that give a room character and individuality.

A charming symphony would be a room with walls of sage-green "solids," or in other words, a plain paper. The woodwork can be fittingly white or mahogany, in either event an artistic idea being expressed in the shelf of five-inch

Artistic Home Decorations.

diameter running around the wall at about a distance of three or four feet from the floor. Above this, hang the pictures on an even line, and dispose effectively where demanded, some curios or articles of vertu. The portières should be of green tapestry in refined Pompadour or Bagdad stripes, and should hang in straight folds, being free from all attempt at "draping." A colonial mirror above the mantel-piece adds a desired degree of elegance which is emphasized by the gilt sconces at the sides, holding white wax candles, screened with sea-green and lace shades.

This bit of loveliness infuses a certain indefinable stamp into the room which is apt to develop into a prim stiffness, deprived of such

shows a fetching arrangement of art draperies, javelins and tapestries.

Unless the room is detailed solely to the use of formal visitors, a writing desk, with a spindle-back chair of the same wood, or one of gilt, makes a pretty piece of furniture with which to take away the angularity of a corner, and one's dearest tid-bits, the miniature of the beloved, some daintily-bound classics, the candlestick and taper, seal, pen and other paraphernalia necessary to the writer, may represent the needed adornments.

As for furniture itself, unless we wish to return to the Elizabethan period for inspiration, or to follow some proofs of prints by Romney and Sir Joshua Reynolds, we had best follow the quaint note of the existing style, and call for eccentric shapings in chairs, tables and racks in the popular famed oak, mission, or our familiar mahogany and its clever imitations.

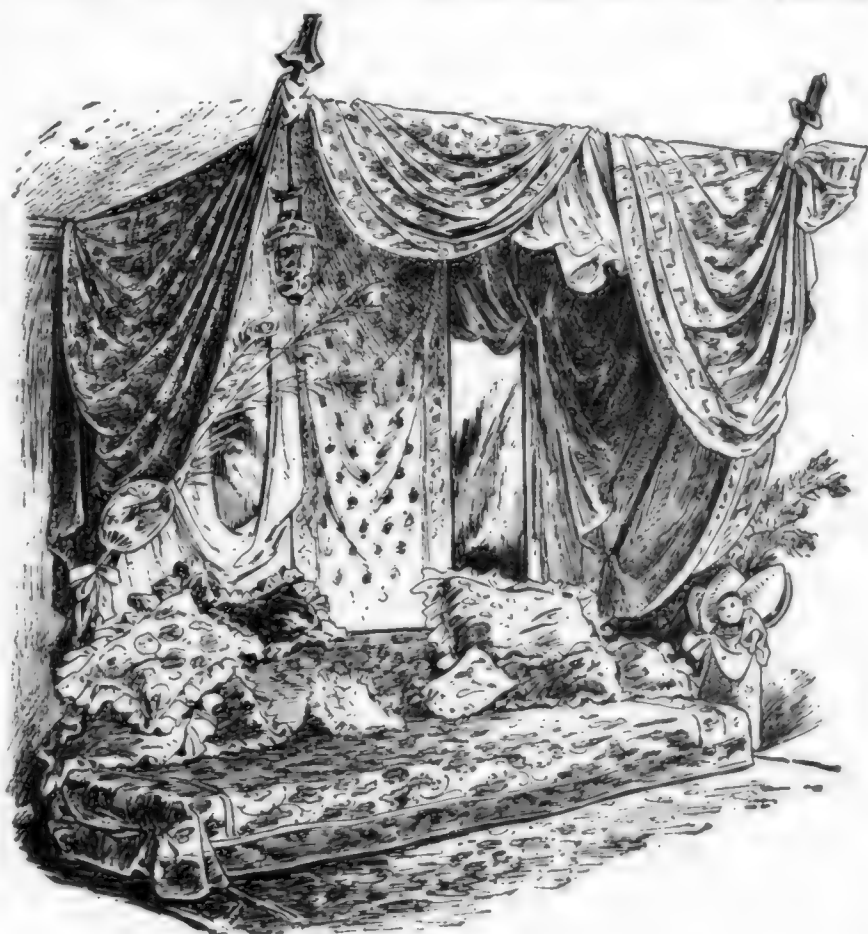
For the dining-room have a high dado of nut-brown, with the filling above of yellow. The woodwork could be painted brown to match and the ceiling paper should embody the oak and cream shades. The carpet should be of plain brown Roysse, or filling, and a surrounding of Isis matting is most quaint. For window curtains have cream linen with a band of deep orange linen as a border. A grannie's chair covered in tapestry and a low bench for the window place should be included for furniture, with a writing bureau, and a grandfather's clock, if funds will permit.

The walls for the hall and staircase would be pleasing in plain blue with all the woodwork painted ivory-white. An Indian-red carpet would be a restful choice foiled with its red environment, and the hangings could combine the two colors. Turkish conceits, such as a lamp of wrought-iron, hammered brass armorial knick-knacks and urns could be placed around with delightful results.

One bed-chamber could be in lettuce-green, with ivory-white woodwork. Chintz in a rose trellis design is charming for curtains, and fumed oak introduced in the furniture would lend an attractive atmosphere to the room, the dressing-table being

canopied in white dotted Swiss over pale pink muslin. A rose-pink scheme for the guest chamber suggests delightful possibilities, many of which the ingenious feminine brain may extravagantly elaborate according to fancy.

A buff wall-paper would also be excellent in the drawing-room as a background for odd furniture and greenish-gray curtains. With this filling (which should be quite plain) one could have the Privet frieze, in tones of buff and pale green.



attractive, though perishable affairs. On a taboret or stand, a green porcelain lamp, with a translucent shade sprawled over with pink-tipped roses is tempting, and when lit sheds an exquisite, greenish effulgence broadcast.

A cosy corner nowadays is given as much consideration as the legitimate furnishings, and the result is a veritable sybaritic extravagance in the appurtenances thereto. The attractive retreat illustrated is of the Turkish order, and

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FOR RECEPTION WEAR.

(Described on page 45.)

PALMISTRY.

LESSON III.—Continued from January Number.

A FEEBLE thumb, with a well-developed mount of Venus, signifies rashness and a nature that pursues a cause blindly and without reason, swayed by sympathy and basing all decisions on the question of personal prejudices, likes and dislikes.

The mount of Luna lies above the wrist, and if crossed with lines or marred by circles, islands, crosses, stars or squares, must be interpreted accordingly. Well aspected, imagination, refinement and poetry

essays, or in improvisations, or creating in art.

A cross shows a tendency to madness or mental disorders, especially if the head line ends in a fork or has a downward fall at the end.

A cross on Jupiter denotes a happy marriage; a star, the gratification of some cherished ambition. If this mark is placed low on the hand, near the outside and barely above the beginning of the head line, it shows ambition for the family or some one related; if high on

tions or through one loved. Lines that cross and intersect show obstacles and worries; lines that tend downward toward the wrist denote poverty or cramped circumstances.

It is mainly in the lines of the hands that many of the idiosyncrasies of nature are betrayed, and by their clearness, coloring, depth and location the vagaries of character can be read.

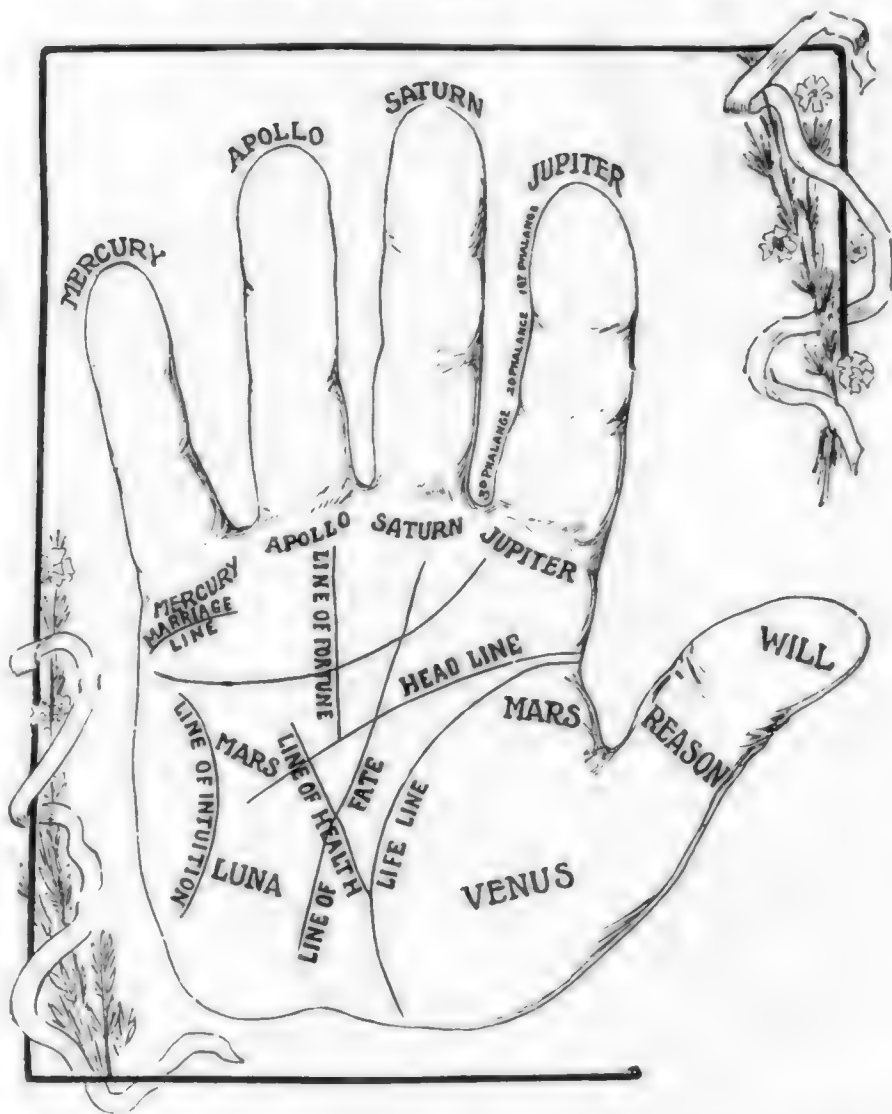
The line of life, which encircles the thumb, taking its rise on the angle lying between the thumb and the index finger, shows length of life and health. If it is deeply pink, so will that radiance be infused into its daily routine. If it be blotched and spotted some constitutional disorder may be looked for, or the vitality is weak. Long, narrow and deep, it gives long life, free from ills. Breaks show periods of sickness. The forked lines found near the wrist denote the termination of life, or some serious menace to it. Accidents are marked by suspended lines, and the beginning of the debility of old age shows in the faint line in which it ends. An accompanying line, commonly known as the "sister" line, is sometimes observed near the life line, inside the Mount of Venus. This line strengthens the vitality, aids one in escaping illness, or in extricating himself from any danger of whatsoever nature that may menace him. Its meaning is beneficial in every way.

Forming the upper line of a triangle with this is the head line, which sometimes converges into the life line at their origin. To be well-aspected it should be even, long and narrow, showing strong judgment and clear mind. Broken, it signifies mental disorders, and feeble intellect. If numerous little branches rise upward from it, originality is denoted; if the ends terminate in a fork, more or less serious mental trouble is threatened. If it is separated from the life line at its beginning, self-confidence is one of the expected qualities, and a certain amount of assurance. Daring and recklessness are portrayed according to the distance between the lines at their beginning. If the lines be joined at their commencement, self-consciousness, timidity and similar qualities are characteristics. A proper mean signifies an evenly-balanced mentality, justice and the necessary degree of self-possession that does not infringe on egotism.

The line of the heart is an important consideration, especially with the fair sex, and one's affectionate leanings are greatly demonstrated by its conformation.

Placed high on the mount of Jupiter, it shows lofty principles on which it is founded, and if the line be of good outline and character, honor and all of the noble qualities are proven. Worldliness is denoted in its narrowness and lack of depth, and flirtatious leanings in its irregularities. Colored deeply, the love will be of an intense ardor.

(To be Continued.)



are shown. With this, we have the author, the fine story-teller, the theorist, the musician.

With a good Apollo mount is the artist, for genius goes hand in hand with imagination, and poesy may be expressed as well through the brush and eye as through the pen or finger tips.

In excess, one has a tendency to despair, profound abstraction, caprices and changeableness. Dulness and severity mark its absence.

If a circle be found on the mount of Luna, the person will have a narrow escape from drowning. Combined with a break in the life line, death will ensue. Straight lines indicate versatility and originality, a star, a rare idealism which finds its expression in beautiful theories and

the mount, the ambition is for self only.

A star on Saturn denotes morbidness; a cross, prudence. On Apollo, a star represents fame and success in one of the arts, whichever is determined by the other lines of the hands. A cross shows obstacles, possibly failure to achieve one's aims.

The skilled inventor is shown by the star on the mount of Mercury, and the same on Mars, the noted fighter or warrior. The cross is an indication of dishonor, either in public affairs or in army circles.

A cross on Venus prognosticates the wise and just mother; in fact, prudence in the affairs of the heart and affection. A star indicates some great distinction through the affec-

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THE HOME DRESSMAKER.

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(See page 48 for Coupon.)

A WAIST that shall answer the bifold purpose of general utility and dress is more or less a serious problem, and in the creation of this type the average dressmaker exercises much ingenuity.

The orthodox shirt waist cannot respond to the requirements naturally, and, unless greatly modified, is debarred from any consideration. Therefore, it is on the variation of this shaping that one has to depend, and from it evolve the waist desired.

In our last issue, the Christmas (or January) number, we exhibited a plaited skirt fashioned according to the most recent advices on style. This has called into requisition a waist to correspond with it. The design here embodied will be found in every way desirable. The pattern is in 36 bust size only, and may be obtained by sending pattern coupon on editorial page, which is page 48, of this issue, with two-cent stamp enclosed for postage.

To make the waist it will require 3 1-2 yards of goods 30 inches wide. The special feature is the arrangement of plaits both at the back and at the front, where a visible closing is effected. A yoke is introduced with good result, and the plaited sleeves droop over stylish cuffs. A stock and belt supply the finishing touches.

The material employed for the development is a sapphire blue satin-cloth, and machine stitching furnishes a neat finish. The use of buttons is discretionary, and those employed for ornament down the front may be of the popular pearl variety or show a combination of filigree silver and white enamel.

Fashion generally settles down, after a chaotic confusion of ideas, into a certain degree of calm and resolves itself into a few prescribed items which denote its main tendencies. The essential changes of the season lie in the cut of the waist, the outline of the sleeves and the close adjustment of the skirt or else the generous dimensions on which it is built. For there is a strong effort being made to restore to favor skirts of much fulness in place of those of the clinging order. Because of this,

plaits are laid around the hips, and the fulness at the back is disposed in such a manner that it will sweep out gracefully, lending to the figure the appearance of greater physique.

Some of the most exclusive designs have an air of bulkiness and confusion of contour, yet they are grace-



ful and artistic despite that infringement on the principles of art.

Sleeves no longer are of close adjustment, unless above the elbow only, and are generously wider above the wrist, where the fashionable droop is given. To obtain the effect extra widths of goods are let in, in fan plaits, in silk, lace or such transparent fabrics as chiffon, silk muslin, plaid or fancy metallic velvet. Naturally, the result is elaborate and attractive, since no matter how ecen-

tric fashion is we finally embrace it and find it becoming or pretty.

For lining purposes there is nothing more satisfactory than double-faced sateens, which may be made with the lighter lining next the arm. Silesia, percaline, silk, ami-silk, or any of the standard fabrics in that line are also advised.

Skirts as a rule are all made in drop style, devoid of lining or even the silk dust ruffle. Fortunately the long-popular heavy linings of mercerized finish are no longer in use except for fabrics of but little body that demand a certain support.

Pipings are as much in vogue as ever, and strappings and flat bands crowd closely upon them. Flounces are gradually disappearing, and the long lines and vertical suggestions command all attention. Hip-yokes are extremely popular, fashioned of the same material, and a pointed outline is generally adopted.

White is the rage in Paris. They are making as many white gowns there now as in the summer. A trousseau lately completed in a famous atelier contained twenty all-white costumes. For the ornamentation of the crêpe de Chine and gauzy evening gowns, silver embroidery was used, and the house frocks of wool and silk were trimmed with hand-done white embroideries, braid, gimp, and the like. It is easy to wear white in Paris, for Paris is as clean a city as can be, and such is the "contrariness" of life, it is also the city of the cheapest and most perfect cleansing. The Parisienne may put on her white frock with a light heart. But even here white serge and cloth, carefully worn, keep cleaner longer than the uninitiated could believe, and clean again like new. As for white satin linings to coats, provided the satin be good, it is the best lining for wear.

Exquisite is a gown of delicate gray chiffon, the trailing skirt doubly flounced with string-colored lace, and the tucked fulness of the bodice falling from beneath a deep square yoke of lace, brodered with vine leaves in gray chiffon and bunches of grapes cleverly fashioned of gray crêpe de Chine, the design being carried down the front of the bodice, and the last tiny grape hanging above the shimmering beauty of a waist buckle studded with gray pearls.

Apropos of sleeves, if one would make an old black evening gown a creation of consummate chic, divest the corsage of its sleeves, and substitute others, full and bouffant, of white tulle.

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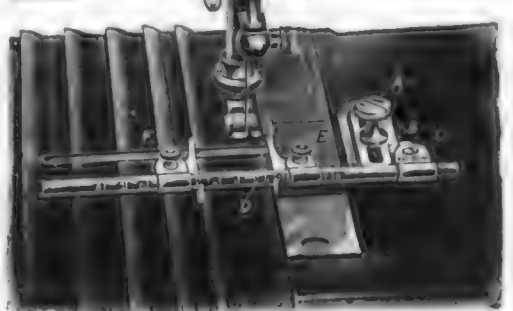


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SUGGESTIONS FOR SEMI-FORMAL FUNCTIONS.

(Described on page 45.)

FROM the moment a dinner is projected until it is numbered with events of the past, every kind of trivial difficulty may cross the path of the inexperienced hostess, who with moderate means at command, an uncertain knowledge of things as they are or as they should be, is apt to be over-anxious that all should go well.

Consequently the entertainment that might have been a pleasure to her, is rather a penance, than not, and she heaves a sigh of relief when the last good nights are said.

Suppose, for instance, the dinner guests invited are those to whom return dinners have to be given and who do things very well in their own household. They have had a fortnight's notice given them. It seemed to the hostess a long way off when the notes of invitation were written, but uncomfortably near on the eve of the small function.

To order a dinner that shall be good throughout is not an easy achievement, unless a reliable and well-trained cook can be entrusted to carry it through. A fairly good cook will not disappoint her mistress if the latter has the good sense and judgment to insist upon having only those dishes she is accustomed to send to the table.

But, alas! the voice of the charmer is often too persuasive to feminine ears, and the alluring inducements of smart things against simpler ones can not be resisted, even by those who should be on their guard, and humiliation is the invariable result.

The assertion that a cook knows how to do this or that thing should be taken on trust—that is, on her own word—and a golden rule to observe when ordering a dinner in this class of household, is to keep strictly to the line of country in which she is thoroughly at home, and equal to doing her best.

Even here a hostess cannot always hope to have everything as good on the night of a dinner party as when dining alone with a rather fastidious husband. Extra work and extra anxiety are accountable for this in many instances.

A "dinner menu" should neither be too long nor too short; but this subject has been written on so often that it suffices to say that it is not complete unless it contains soup, fish, one entrée, joint, game or poultry, two sweets and a savory. Ices are not imperative; they come into the dessert and commence it. The hors d'œuvre, as a prelude to the soup, is more optional still, and is conspicuous at large dinner parties rather than at small ones given in moderate-sized households.

Variety is always welcome, as an escape from the stereotyped form of dinner. Dinners that are commemorative of holidays or certain events should embody the prevailing feature. For literary people, a charming idea is given here.

A few words concerning wine. Champagne is no

The Art of Dinner-Giving.

Shakespearian Menu.

HORS D'ŒUVRES.

Oysters.

"Why then the world's mine oyster,
Which I with sword will open."
THE MERRY WIVES OF WINDSOR, II. 2, 1. 2.

FISH.

Cod with Tartare Sauce.

Salmon with Mayonnaise Sauce.

"She that in wisdom never was so frail,
To change the cod's head for the salmon's
tail."
OTHELLO, II. 1, 1. 154.

ENTREES.

Venison Cutlets à la Reforme.

"I wished your venison better; it was ill killed."
THE MERRY WIVES OF WINDSOR, I. 1, 1. 84.

Stewed Pigeons.

"Are there no young pigeons?"
2 KING HENRY IV., V. 1, 1. 18.

REMOVES.

Braised Capon with Tomato Sauce.

"Wherein neat and cleanly but to carve a capon
and eat it."
1 KING HENRY IV., II. 4, 1. 599.

Fillet of Beef à la Jardinière.

"What say you to a piece of beef and mustard?"
THE Taming of the Shrew, IV. 3, 1. 23.

DESSERT.

Grapes.

"Meaning thereby that grapes were made to eat, and lips to open."
As YOU LIKE IT, V. 1, 1. 39.

ROAST.

Wild Duck with Bigarade Sauce.

"There's no more valour in that Polix than in
a wild duck."
1 KING HENRY IV., II. 2, 1. 112.

Woodcock.

"Four woodcocks in a dish."
LOVE'S LABOUR'S LOST, IV. 3, 1. 82.

SWEETS.

Pancakes.

"A certain knight swore by his honour they
were good pancakes."
As YOU LIKE IT, I. 2, 1. 69.

Apple Tart.

"What, up and down carved like an apple
tart?"—THE Taming of the Shrew, IV. 3, 1. 89.

Junket.

"You know there wants no junkets at the
feast."—THE Taming of the Shrew, III. 2, 1. 250.

SAVOURIES.

Toasted Cheese.

"Eating toasted cheese."
2 KING HENRY IV., IV. 7, 1. 13.

Anchovies.

"Item. Anchovies and sack after supper, 2s.
6d."
1 KING HENRY IV., II. 4, 1. 598.

Cheese.

"I had rather live with cheese and garlic in
a windmill."
1 KING HENRY IV., III. 1, 1. 161.

longer the luxury it formerly was and has become the ordinary wine at the ordinary dinner party. Sherry in the soup course is still offered; hock, sauterne, and chablis are drunk with the fish course at very small dinner parties, but as a rule champagne only is offered in this course, and continued until dessert. Those who do not drink it—and there are many who do not—ask for what they want, which generally means claret or claret and soda. At dessert, fine old port or madeira, or excellent claret or sherry are given, while some hosts give their guests champagne. Three wines are an im-

perative choice at dessert, five an optional one.

As regards liqueurs, in some houses they are never brought in with the coffee; in others, a choice of two is a rule. With the ices at dessert, liqueurs are handed, and by many declined; but ices at a country dinner party are rather exceptional than not, as ice-cream is often given as one of the sweets.

Hors d'œuvres should not be put on the plate before the visitors come into the dining-room—oysters are the only exception to the rule. The essence of enjoyment in a hors d'œuvre is choice—free-will must be exercised in the matter. A china dish, with the different compartments filled with various things, is handed round by the servant, and people choose what they like. A small plate, with a small knife and fork upon it, is given to each person. When oysters are given they are placed on the plates before the guests go into the dining-room, because they would be such awkward things to hand. Brown bread and butter and slices of lemon are handed round in this case. There are so many nice things which can be got for hors d'œuvres, but the great thing is to have variety—olives, tiny red radishes, sardines, anchovies, bits of salt herring (you buy them in tins), thin slices of German sausage—all these are nice, and the smoked sardines are preferred to the oily ones. In some houses the little plate for hors d'œuvres, with the little knife and fork upon it, is given to each guest as soon as they have sat down to table. In others the guest finds his little plate ready for him when he comes in, the little knife and fork being placed at either side among the other knives and forks in this case.

If coffee is served in the drawing-room people put down their cups when they have finished, and one of the servants comes in quietly and collects them. If any one was sitting with her coffee-cup in her hand, she would put it down on the tray as the servant passed by. Sometimes the coffee is given in the dining-room.

Sending guests in to dinner is one of those points that occasion not a little discussion beforehand. But if one would keep in mind that congeniality and harmonizing tastes should be made a consideration, no mistakes will be made; and since the enjoyment of a dinner depends greatly on companionship, the success of the entertainment is assured beforehand.

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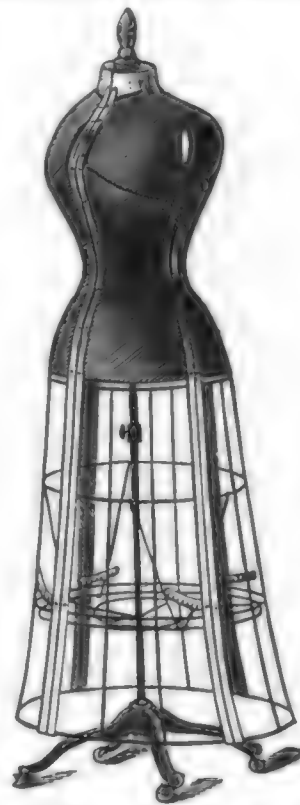
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A PAGE OF FANCY SKIRTS.

(Described on page 45.)

THE APPLE OF PARIS



"A February face, so full of frost, of storm, of cloudiness."

NERVES.

IF women only knew what destroying effects the giving away to nerves, temper or discouragement produces, they would endeavor to guard their moods more and exert every effort of will-power to avert such yielding.

Nerves may be classified as a weakness, both physical and mental, and by dint of allowing oneself to get under their influence, the spell lingers until the condition becomes chronic.

Worrying, fretting and complaining are indications of the depression, and each leaves its imprint on the face, and goes deeper until the nature becomes marred. None of us likes to be thrown in contact with a woman of this type, who is incessantly crossing the proverbial bridge, and not rejoicing that the structure is not impaired as she had feared. The opposite type, she of the cheery heart, a face full of gladness and radiance, eyes of sympathy, who is not the better for knowing her?

It is an inviolable law of nature—put it in natural laws or metaphysics as you will—that each of us gives or takes in the way of influence from the other. Our best friends may unconsciously rob us, our enemies endow us, for one cannot be stationary in poise, and must either advance or retrograde.

Aside from this susceptibility of nature that takes on the hue of its environment, the baneful, perceptible results warn us to withstand all powers that make an attack on the nerves, and if we have a sigh in our hearts, we must promptly stifle it and instead force some mirth, artificial or real, down there to rout it.

Just as much of the mirth in this world is superficial, and no deeper than the lips, so is the grief, but we enjoy deluding ourselves into the belief that it is not fanciful and color

it from imagination, caressing it until the hallucination takes almost a tangible form and seems real.

Since gladness is tonifying and joy an elixir better than any compounds of lanoline, cocoa butter and white wax, why not follow an inverse method and substitute these factors of beauty in the place of the grief and sadness we try so hard to cultivate; and the habit will be formed as easily in the latter as in the former.

In exaggerated cases where melancholia and hypochondria exist, one is forced to rely on various outside aids in the curing process, and resort to change of climate, faces and diversions. These are essentials in the remedy. Even so, a little exertion of will can do wonders, and a forced interest in the pursuits of others takes one's mind off of the disease, which is purely a disease of self.

There are few restoratives equal to the cup of hot or warm milk. It removes fatigue as if by magic and infuses the pleasant spirit of content in the veins. Stimulants leave such distasteful effects that their use should be sparingly indulged in.

A good remedy on finding yourself getting irritable and nervous is to at once discard all duties on hand, put on your most becoming street hat (for lovely woman's moods are greatly dependent on her looks) and conscious that you are looking your best, sally forth for a brisk "constitutional," a car ride, or a drive.

Fresh air is better than spirits of ammonia, if you would only remember it. If the day be too stormy or cold to permit these indulgences, go get your cheeriest "girl friend," not the one who insists on reciting her daily woes for sympathy, but the girl who sees the humorous side of things even if it be over nothing but in her pilgrimages to the butcher's and the baker's—and take her to the theater with you, or whatever else offers itself in the way of amusement in your town. But you haven't the money, you say. Very well, then; you will have to have the money for a doctor's bill; it is simply a choice between the two.

The rest cure has many advocates, and next to fresh air, or "mixed" with fresh air, it certainly commands attention in being one of the most efficacious treatments that can be advised for the modern woman. If clubs, parties and teas are the disease, and these are not only prevalent at this season, but malignant, too, take three days' vacation away from the "madding crowd's ignoble strife," lock your doors and go to bed—not necessarily to sleep, but to rest.

A hot, luxurious bath should anticipate it, followed by a gentle rubbing or massage in olive oil; wipe dry, then after a fortification of warm milk, ensconce yourself among your

pillows and deny yourself to all friends.

Stay in bed until the calmness of content has transmuted the intense energy in your veins into a thorough placidity and mild indifference to all mundane things: Mrs. Van Sart's new hat and its probable cost; what attitude the Art and Literature Department took on the nomination of the rival candidate for chairman; the fitting of the new gown and how to trim the waist; would scalloped oysters be appropriate for the next meetings of the Afternoon Card Club? and did Nora mix those rolls right for lunch? These, and many more as unimportant questions in the involutions of life have been the source of harrassment.

Health certainly should be considered before social duties, or household cares. Once undermined it can never be thoroughly restored. Not so with social and household demands; they may be resumed at any time, without suffering any loss whatsoever.

There is no one to guard that priceless boon but yourself, no one who takes that deepest interest in it, or should. Therefore, protect yourself. Not by frequent visits to the doctor, and by a garrison of pill boxes and physic, but by that ounce of prevention which is worth more than a pound of cure.

It is said that every sigh of the heart is a nail in the coffin. Take heed that you are not entombing yourself by simply lack of respect to your health.

AN EXCELLENT SKIN CLEANSER.

The skin demands special consideration in its needs, and in the selection of a cleanser that shall not have any deleterious effect the greatest care must be exercised. What is beneficial to one may ruin another, and to find a single preparation that answers the requirements of both is a difficult problem. It was left to Mme. Lia Rand, the eminent authority on the skin and its care, to solve this, which she has successfully done in Dermacare, a most efficacious cleanser in form of a powder, which preserves and beautifies the skin and removes moth patches, blackheads and other disfiguring blemishes, leaving the cuticle soft, white and healthy. For further information write to Mme. Lia Rand, whose advertisement will be found in this issue.

FOR GRAY HAIR.

Gray hair of old standing cannot be remedied, but the general condition of the hair may be greatly improved by the use of a good tonic lotion such as the following: Tincture of jaborandi, six drachms; spirit of rosemary, two drachms; glycerine, four drachms; distilled vinegar, one and a-half ounces; orange-flower-water, two ounces; rose-water, four ounces. This should be thoroughly and persistently rubbed into the roots of the hair every night, without fail.

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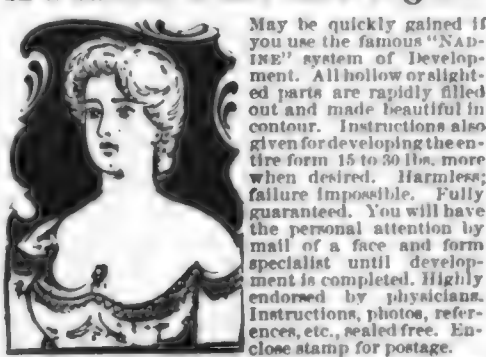
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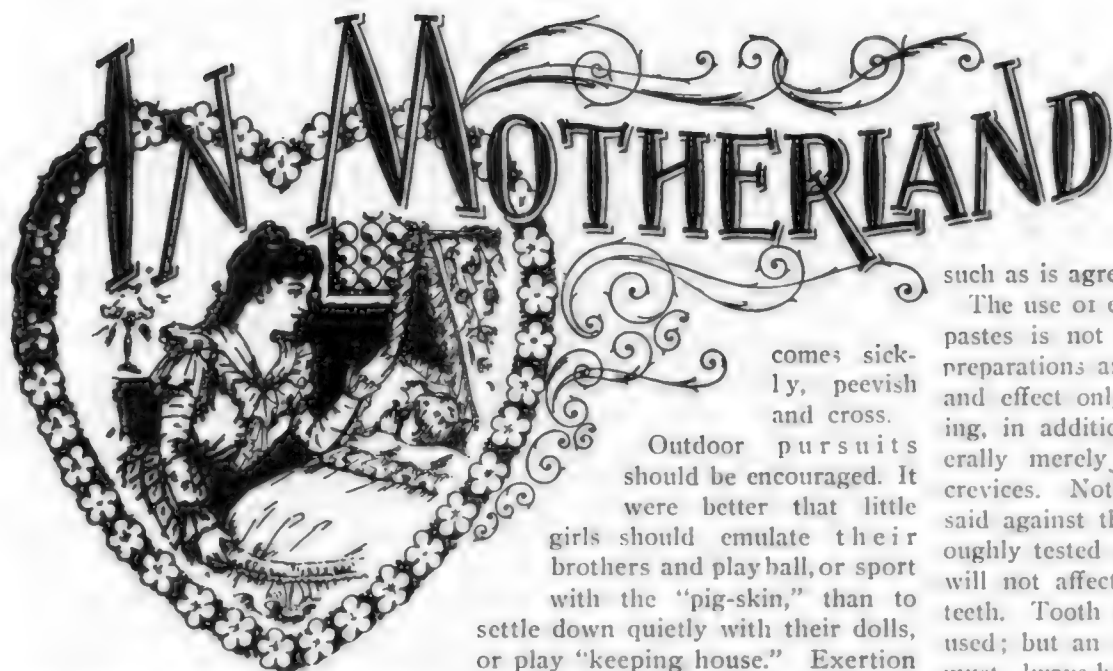
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NOVELTIES IN NECKGEAR AND UNDERMUSLINS.

(Described on page 45.)



CHILDREN AND THEIR HABITS.

It was Pope who said:

'Tis education forms the common mind;

Just as the twig is bent, the tree's inclined.

One does not have to be told that, for we see it exemplified on every hand, and the results of environment and early training show in marked ways.

The judicious parent rules by reason, love and kindness, for scolding and threats arouse all of the combative forces of the child, and call into activity those latent little vices it were better to suppress.

Opposition has much to do with ruining the nature of the little one, and if only the parent would consider that calm reasoning brings about the desired end, without that anger-arousing "You shall not!" or "Do it or I shall whip you!" there would be but little trouble in bending the "twig" as it should be, so that the "tree" would be properly inclined.

The early environment of a child leaves its good or bad impression. For that reason, since these mites of humanity are readily susceptible to all they hear, and unconsciously fall into the habit of imitating, people should exercise caution in avoiding the use of pronounced forms of speech, careless habits at the table, and other breaches of decorum that may be classified under the lapses of good manners.

A child is like a mirror: it reflects whatever surrounds it, be it evil or good. The seeds which bear fruit in maturity are first sown in early youth, and the most lasting memories of life are those of this period. In old age the mind reverts to these scenes unconsciously, forgetting all that has filled the years between, the joy, the woe.

It is as natural for a child to play and make a noise as it is for a plant to unfurl its tender green tendrils toward the sun. Play and noise are synonymous; who ever heard children playing noiselessly? Vigor and health, all of the faculties, are developed in these pastimes, but deprived of them—like the plant robbed of its sun's warm rays—the child be-

comes sickly, peevish and cross.

Outdoor pursuits should be encouraged. It were better that little girls should emulate their brothers and play ball, or sport with the "pig-skin," than to settle down quietly with their dolls, or play "keeping house." Exertion is necessary to good health, establishing the foundation which in later years cannot be undermined.

The English customs concerning the nursery place us at a disadvantage. It is certainly best, for various reasons, that children should not be allowed to eat with their elders until capable of doing so correctly. We make our own changes here, and have only ourselves to blame for various humiliations before guests. The American mode of living, to some degree, renders the method of our foreign cousins impracticable, except among families of affluence that consider a governess one of the expected members of a well-appointed menage.

The child should be put through a routine each day, to cultivate habits of cleanliness. On arising, after its ablutions, let it use its little tooth-brush; comb its hair for it, to make it expect such a process every morning, dress it neatly, even if it be in the cheapest material, and endeavor to imbue it with the principles of health and system. Watch its little failings at the table, and correct them at once. Do not let it begin on inelegant postures, elbows on the table, or drumming with the fingers. The proper use of the knife and fork should be insisted on, and the other apparently trivial but really important items that pertain to etiquette at the table.

THE CARE OF THE MOUTH.

By careful attention to the health of the oral cavity a large number of disorders and many affections of the stomach can be avoided. Cleansing the mouth is particularly important, but it is usually done in a thoroughly ineffective manner. At least twice daily should this be done, in the morning as a regular part of the toilet, and in the evening before retiring. Rinsing the mouth should not be hurried, but be effected as hurriedly as possible, the water being driven by energetic movements of the muscles of the cheeks and lips into all parts of the mouth, and particularly backward and forward through the teeth. This insures the removal of adhering particles of mucus or of

food, whose decomposition is the cause of mischief and of an unpleasant smell. The temperature of the water should be lukewarm, and

such as is agreeable to the mouth.

The use of either tooth powders or pastes is not recommended. These preparations are frequently injurious, and effect only an imperfect cleansing, in addition to which they generally merely plug up hollows or crevices. Nothing of course can be said against the use of a fine, thoroughly tested tooth powder, one that will not affect the enamel of the teeth. Tooth pastes should never be used; but an antiseptic mouth wash must always be employed as the principal means of cleaning the teeth.

The teeth should be thoroughly cleansed with a tooth brush at least once a day, and best in the evening before retiring, after the food for the day has been eaten. The ordinary way of cleansing the teeth is to draw the brush horizontally backward and forward over the front. This is a mistake, for the brush should be moved upward and downward, and including all of the teeth. An antiseptic mouth wash should be employed afterward, and for this purpose there is nothing more purifying than listerine. The brush should not be too hard, but of a medium softness.

The rinsing water should be used for gargling, and noisy gargling serves no particular purpose. A small draught of the rinsing water should be taken, the head bent backward so that the water may flow slowly to the back of the mouth until the muscles of the pharynx respond with an automatic contraction, when a slight movement of the head will eject the water from the mouth.

The mouth wash must satisfy the following requirements: It must be innocuous to the teeth and to the mucous membrane; it must have a sufficient antiseptic effect; it must have an agreeable and refreshing taste; it must be capable of restoring the perfect sweetness to the breath.

Everyone, at the time of cleansing the mouth in the evening, should also purify the tongue, either with a brush or with a small tongue-scraper. It is almost incredible how pleasant a sense of refreshment the evening cleansing affords.

APHORISMS.

A little learning is a dangerous thing.

"Let those teach others who themselves excel;

And censure freely, who have written well." —Pope.

A handful of good life is worth a bushel of learning.

Keep good company and you shall be of the number.

If the wise erred not, it would go hard with fools.—George Herbert.

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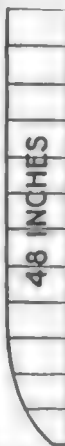


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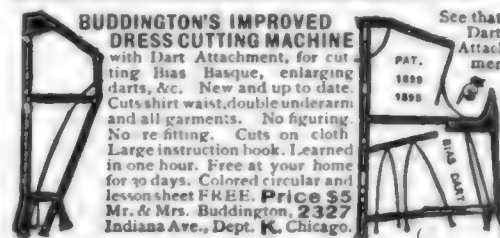
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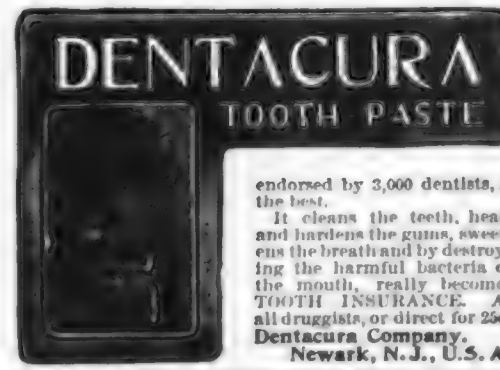
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DRESSES FOR PARTY WEAR.

(Described on page 45.)

SOCIAL OBSERVANCES AND ETIQUETTE.

NOTES AND LETTERS.

WE are in constant receipt of so many inquiries concerning the proper form of beginning and signing letters that a few words on the subject seem imperative.

There is much individuality expressed in a letter, its general style, quality of paper used, and the way it is worded. Involuntarily the reader, especially if the writer be unknown to him, estimates the correspondent by its atmosphere and the main qualities betrayed.

A word first about stationery. Never use ruled paper, if it can be avoided in any way; this is one of the inexorable laws of good form that dare not be violated. Secondly, if ink cannot be used, then unless the letter is a question of life or death, don't write it with a lead pencil. If a choice of the two is offered, there is no excuse possible for using the latter.

Sealing wax continues in fashion, although many of the ultra-refined have relegated it to the background. Nevertheless, a letter showing a neat address and seal cannot fail to elicit one's approval. It is not necessary of course to splurge the wax over the envelope flap carelessly; order and neatness are as important in letter-writing as in the other devices of life and the daily toilet.

The commencement of letters first calls for notice. Family correspondence is naturally outside of this category, and our readers do not need to be informed concerning these, for experience teaches them. The relationship determines what may be said, and how, and each one must be governed by what lies nearest the heart or what must be said.

It is in regard to letters sent to strangers or formal notes that doubts arise, and when to employ the third and first person. A safe rule to follow is that all official letters should be written in the first person, and commence "Dear Madam" even when writing to ladies of rank. Between ladies of society the third person is invariably used, in forms of invitation, requests for church affairs (unless it be of a purely informal nature, or the correspondents be on terms of intimacy).

When addressing strangers it is an advantage to be able to give the name at the beginning of the letter, as "My dear Miss Blank," or "My dear Mrs. Brown," the phrase, "My dear Miss Blank," being considered more formal than "Dear Miss Blank" by the authorities on etiquette.

"Dear sir" is an official commencement in general use, and the appropriate form of signing the letter in keeping with it is "Very truly yours." In writing to inferiors, such as serv-

ants, etc., the first person is always used.

The proper termination of letters is somewhat perplexing as well, and one hesitates between "Yours sincerely," "Yours truly," or "Yours faithfully." The first of these, "Yours sincerely," is applicable to all, socially speaking, and is in current use with women in general, and many men, whether intimate friends or comparative strangers. "Yours truly" is more formal and as well more business-like; the phrase is used chiefly by professional men, and in business; seldom by ladies. "Yours very truly" runs equally with "Yours very sincerely," and both sexes adopt it for semi-formal occasions.

"Yours faithfully" belongs more to men, being probably a mere phrase of euphony, for constancy is not attributed to their sex as a rule—and is used professionally, socially and in notes of polite correspondence. "Faithfully yours" has the same significance.

ON MANNERS.

There is no thoughtful person, of refined nature and kind heart, who, if asked the question: Which individual do you find most essential to your enjoyment of society—to wit, the man of genius and talent, whose manners are bad, or the man wanting in wit, wanting in talent even, whose manners are faultless? but would answer, "If I cannot have a society where both wit and good manners are found, I will dispense with the wit, for good manners I must have!"

In the library, or wherever the desks and writing tables stand, it should be the particular care of the mistress of the house to see that they are well supplied, not only with ink and stationery, but also with clean blotting paper, pens and a good lead pencil, and the waste paper basket must be emptied daily and the contents burned, to prevent the chance of bits of old letters being wafted from the ashcan down the street.

All these small matters do not seem very important in themselves, but they take only a short time to attend to, and the well-being of the house is dependent upon the care of its mistress, who, if she is wise, will be careful to see that sufficient attention is paid to these "little things."

What is it that makes one man a gentleman and another man a snob? Is it varying qualities of the mind, or of the heart, or of both the mind and heart combined? Is one man born a snob (as another is born an imbecile), or does he become one by training and the force of example?

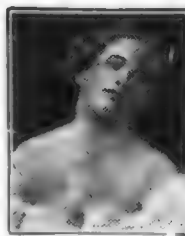
If Locke is right in stating that, nine times out of ten, a man is what his education has made him, we are forced to the conclusion that it depends upon the home training whether a boy becomes a snob or a gentleman; and yet, it must be acknowledged that some boys become snobs with much more facility than others, while it is equally true that other boys with the same surroundings take easier to the character of gentleman. Nature, then, has much to do with the difference, but as nature never made a snob without aid, training and example must be held responsible for their share of the work. A gentleman is known only by his manners and habits, to those who have no means of knowing his motives of action and the impulses of his heart, just as a snob is known only by his manners.

As manners and habits are formed in the home circle, the deft fingers of the mother being adapted to that bending of the twig by which the tree is inclined, parents cannot bestow too much attention upon the formation of the manners of their children. From the days of Socrates and Aristotle, down to the times of Chesterfield and Ruskin, we find the most cultivated men and the finest wits of the day, as well as the philosophers of each period, discoursing upon manners, with a high estimate of their importance. That men, whose minds are occupied with questions of vital importance to the interests of humanity, take up these topics that are generally considered as belonging solely to the provinces of the mother, the governess and the teacher, evidence their importance.

The good-tempered person numbers ten friends to the one possessed by the person who grumbles, or is cross and fault-finding. Good humor is contagious, and one doesn't in the least mind being exposed to it, in hope of catching it. The infectious spirit meets a ready response in most of us; if it does not, the cause of the whole trouble lies within ourselves. No outside remedy can aid us. A girl of this type is quickly sought after by boys for skating parties, sleighing functions and other winter pastimes, for her admirers know that no mishaps will ruffle her good humor, no trivial experience cloud the sunniness of her temper. She is selected before all others, and instead of anxiously waiting for invitations is obliged to refuse them.

Selfishness, it is plain to be seen, is not one of her traits, for the selfish person can never meet reverses with a smile, or when sacrifices are required of her, can show her worth by proving equal to the occasion, and in the denial laughs instead of cries.

Her friends learn to depend on her, to seek her opinion, and abide by her advice. As a woman she commands universal admiration and the highest encomiums of praise. Her mission is fulfilled in becoming the queen of one man's heart and home.



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FROCKS FOR THE SCHOOL ROOM.

(Described on page 45.)

The House Wife



"A humane and affectionate wife and tender mother."

THE CARE OF THE KITCHEN.

MANY housewives, whether from indolence, indifference or confidence in the cook, pay no attention to the workings of the kitchen, and shirk all responsibility in the matter with a surprised "Oh, I've a girl to do that."

Here it is that extravagance is born, wastefulness and sloth created. Very few maids indeed take an interest in the household to the extent that they pay attention to the many little details as the mistress would do. Bread is allowed to dry out from neglect; butter and lard are used unstintedly for cooking purposes, and instead of being used over are thrown into the garbage can. Coffee, tea and spices are left uncovered to waste their strength, and things in general are passed over in a thoroughly careless way.

Of course, many mistresses of homes can be congratulated on possessing a veritable treasure who does not do these things, and proves her many qualifications of perfection by doing exactly what she should do. It is not of this type I speak, but of her who has a promiscuous knowledge of domestic economy, and its requirements, and it is the maid that one encounters everywhere, for their number is without limit.

Neatness and order are the foundations of all strongholds, and the first requisites of the good housekeeper. The kitchen surely contains a place for everything, and if not it should be arranged.

See to it that the utensils are thoroughly free from soot on the bottom; that the tea towels are rinsed in clean water after wiping the dishes, and that the dish-cloth be cleansed. There should be a strainer for the sink, and a brush or mop with which to scrub the sides. Chloride of lime should be poured down the waste pipe once a week to prevent the accumulation of sewer gas, and as a disinfectant. It is needless to say that it should be used as well for the toilet.

After washing the pots and pans, they should be dried thoroughly on the stove, before putting away. The paring knives should be scoured, and the various cooking utensils attended to. Rust is simply the result of not thoroughly drying.

A comfortable chair should be included in the furnishing of every kitchen, for the fatigue occasioned by the thousand and one little steps to be taken is more exhausting than that of any physical exertions in the open air, and one can easily rest while doing the cooking.

A house-plant finds a warm and healthful abode in the kitchen, and certainly imparts an air of cheer and cosiness. To the maid whose daily life is practically confined by those four walls, it is a living solace and delight.

For idle fingers, a pleasing occupation is the crocheted slipper for the sick room, and for any occasion of emergency during the night. One takes cold in pattering over cold or draughty floors, however thickly carpeted or covered with rugs they are. Comfortable sizes that may be slipped on hastily are best, and warm crimson or blue are enduring shades to select. Crocheted slippers have the advantage over those of felt or satin in that they make nice bed-slippers for the convalescent or invalid.

Old tin candlesticks may be transformed into charming little articles of decoration by the use of gilt paint, colored wax candles and tissue paper shades. Rose pink works up attractively as the color for the candle and accessories, and scarlet, Nile green and primrose yellow are equally dainty. One should endeavor to follow out the tint employed in the furnishings and preserve the harmony to as great an extent as possible.

If one is at all clever with the brush, she may, with the aid of Prussian and cobalt blue paint and Chinese white, evolve effective bits of notterry out of old-style sugar bowls and creamers. Follow the Delft colorings as much as possible, and run in a Dutch scene. After this is dry, varnish, and when completed the result is more than gratifying. If a more ornate effect be desired, gild the handles, tint the china a faint cream color in imitation of the true Royal Worcester, and paint delicately a graceful, drooping rose and leaves, with gray shadows. Varnishing is the final touch. High on a shelf, such pieces resemble very excellent bric-a-brac, and by their location, away from the direct vision of the eyes, defects, if any, escape detection.

Turkeys' feet may be gilded and made the support of small thermome-

ters, making unique little trinkets for the wall. Or gilt screws may be fastened in the claws, on which scissors, button-hook and other little toilet adjuncts can be hung.

PLAITING AS A FASHIONABLE TRIMMING.

A very pretty offering in plaiting for the coming season is the Mt. Morris plaited skirt. It has an effect like the sunburst. Now that plaiting has come to stay, it is desirable to have the best of it and to obtain same, we can safely recommend the Mt. Morris Plaiting Works, 562 Third avenue, New York. The proprietors, Messrs. Falk and Dannenberg, have been in business since 1876, and are reliable in every particular. Their workmanship is of the best, their delivery the most prompt, and their prices the lowest in the trade. An offer not common with most plaiters is theirs of paying the return expressage on all plaiting orders amounting to 50 cents or more.

"Imitation is the sincerest form of flattery," but, although they have been copied a great deal, it is pretty difficult for other establishments to do the same excellent work they do. Convince yourself of this and if you wish to obtain the finest side, accordion or sun plaiting, go to the Mt. Morris Plaiting Works, 562 Third avenue, New York.

TO MY BOOKS.

My friends, who greet me each succeeding day

With just the same old happy constancy,

Far truer friends are you than those who say,

"Come! test our faithful friendship." So I try.

And find them sadly wanting in the main.

O'erstepping friendship's bounds, or holding back:

Then when in grief to you I turn again.

Of friendship's truest signs I have no lack.

For you provide for each inconstant mood:

Should I be sad, you give me comfort kind;

If doubts assail, you show me, for my good,

Some wise philosophy to calm my mind.

Dear friends! in joy and sorrow still my best.

Think not my love for you can ever die:

I'll guard you well; and when at length I rest.

You shall be his who knows your value high.

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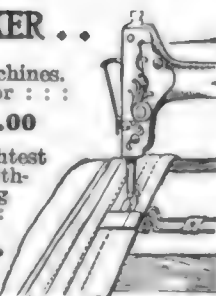
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SMART STYLES FOR JUVENILES.

(Described on page 45.)

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

A GIRL'S bedroom must more or less betray her individuality, if not in the arrangement, at least in its general atmosphere. The toilet table, in its orderly condition, should embody in the pin-cushion and cover her favorite color, and those dainty little accessories peculiar to womankind, such as sachet bags, cases for handkerchiefs, nightgown, turnovers, etc., emit the faint odor of her favorite perfume. The feminine touch is revealed in many ways, perhaps in so trivial an expression as the placing of a table with its objects of bric-à-brac, books, and other articles. This same individuality is but the outward phase of character, and should be encouraged to find its natural outlet in such material channels. Daintiness is the main desideratum, and surely with the modern aids offered in paint pot and inexpensive furnishings, one has only herself to blame if the result is a failure. If a fine wood cannot be procured in furniture, like white maple, mahogany or oak, take a cheap pine set and enamel it white, and the effect will be even prettier than if one of the more expensive selections were adopted. White furnishes up well with any light color, and completes a perfect harmony when the woodwork matches. If a white enamel and brass bed is not obtainable, a white-painted bed, with a cover and deep valance, with bolster roll of white lawn flowered in gay scarlet poppies or bunches of violets, or flaunting pink-petaled roses, with green leaves, is sufficiently attractive to atone for the absence of the metal one.

Art does not lie in quality, but in harmony, and therefore is simply a question of taste. There are so many charming possibilities available with passepartouts, college flags and fans, plaster of Paris casts and similar inexpensive knick-knacks, that it lies only with the girl herself to create a beautiful result from the material available.

* * *

Passepartouts offer a wide field to the amateur, and afford much diversion on long evenings. The current publications abound in sketchy pictures, which make clever subjects or framing. Complete outfits that include the tape, backers and mounts to order may be purchased at merely nominal figures at any department or art store, and glass cut to measure can be purchased at any paint shop or carpenter's. Several

black and white magazine pictures of golf girls or men, pasted on an even line, on a white or gray mount, form a taking picture, in black passepartout. Indian heads on red cardboard are admirable, and in this line one can pursue many interesting experiments.

* * *

Picnic teas are popular in most families, and are one of the enjoyments of country life, more especially to young girls, for wherever there are girls in a family these pleasant outings flourish. River parties swell the number of picnic teas to a great extent, and whether there is a river for boating or woods through which to stroll, or hills to climb, the autumn scenery, with its changing foliage of crimson, green, and gold, is a never failing attraction.

* * *

Emerson said: "Character is higher than intellect. A great soul will be strong to live, as well as strong to think."

Character, technically defined, is reputation, according to the dictionary. We hear the phrase, "of bad character" or "good character," meaning by repute bad or good.

Intellect commands respect, awe, perhaps, and deference; but who ever yet heard of it commanding love? Since character is higher than intellect, it must be that it commands more than respect, awe and deference, and therefore commands love.

But character, like intellect, is not of an ephemeral growth. It is built on a foundation of years, and purifications by little sacrifices, denials and the withstanding of temptations, and it is the outcome of self-control, of self-watching and self-protection.

The influence of acquaintances and associates has much to answer for in this summing up of the inherent good or bad in one. Perhaps because it is so invidious the effect is not noticed at first, but little by little just as the drop of water wears away the stone the impression is made until it forms an outline of its own and is marked to the observer. It is a trite saying, that one is judged by her associates. Therefore, if you would be considered as belonging to the best, see to it that your acquaintances are of the best.

* * *

Temperate hours and wholesome food produce rosy cheeks, and combine to fortify the growing girl against any invasions of disease in after years. Early hours should be enforced, and a taste for nutritious foods cultivated.

FLOWERS FOR WINTER CULTURE.

Oxalis is of a highly ornamental character, and attractive for baskets for the window or table. They are of the easiest culture, flourishing in the temperature of the ordinary living-room, and not being susceptible to sudden atmospheric changes and draughts.

This plant requires very little care and brightens up the room for months in succession, when other flowers have ceased blooming. Some of the varieties are the Bermuda Buttercup, Double Buttercup, Bowi and Lutea Major. Bulbs may be planted any time during the fall, but the earlier it is done the sooner they will come into bloom, and the better the results all around. A six-inch pot will accommodate from three to six bulbs, and any good sandy potting sod suits them.

* * *

With geraniums very rich soil is needed, as they are gross feeders. Keep the plants in the full sun, if possible outside, as long as there is no danger of frost. Do not water much, but just enough to keep the foliage from turning yellow. A temperature of 60 degrees should be preserved.

* * *

Hyacinths are highly desirable for both attractiveness and easy growth. The Roman species are the best for amateurs, and may be grown with little or no care. One must adhere to a few simple rules in their culture, among which are the following: First, secure the desired bulbs from a seedsman's establishment; second, fill a five or six-inch pot with turfy loam, first enriching it with a few handfuls of thoroughly decayed manure and wood dirt. A bit of sharp sand may be an improvement, and an inch layer of pebbles in the bottom of the pot for drainage is of utmost importance.

Plant from one to three bulbs in the pot about an inch below the surface. Water thoroughly and set away in the cellar, or some place where it is moderately cool and quite dark, letting them remain there until the leaves have grown to be about two inches high and the bud stalks are in view.

It will probably take them as long as six weeks to start into growth. If it takes longer, do not worry, for the longer they are kept in this confinement the finer they will be in the long run. When bringing them to the light do not set them in the direct sunlight at first, but keep them back in the shade for a week at least; then give them a good supply of sunshine and water, but do not keep the soil sopping wet. The temperature, for blooming, should not exceed 65 degrees, and the cooler the atmosphere the larger, sweeter and more lasting is the fragrant mass of blossoms.

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Irvine K. Mott, M. D., of Cincinnati, O., demonstrated before the editorial board of the *Evening Post*, one of the leading daily papers of Cincinnati, the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured. Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment. Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured. The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVINE K. MOTT, M.D., 120 Mitchell Building, Cincinnati, Ohio.

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FASHIONABLE COIFFURES.



style. For the quaint shepherdess shapes, a favorite coiffure is the catagon at the back, with a black taffeta bow secured at the end of the braid. When this arrangement is adopted for evening, a fanciful conceit is the floral spray, combining a rose studded with crystals or dewdrops, with a bud and leaves, being gracefully disposed with the rose peeping over the ear, the thorny stem and foliage sweeping artistically below.

A clever imitation of this same style is obtained by twisting the hair and pulling the coils out in place. This mode is especially recommended for those of scanty locks, as it gives the effect of an abundance of hair.

When the coiffure is high, massed on top of the head with the pompadour dipping slightly toward the right, and flattened at the sides, a pretty decoration is the soft rosette or chou of black tulle, with or without the aigrette in the center. This motif is fastened in the coil, sweeping over the pompadour, or if it be unbecoming worn in this wise, it may be disposed to suit the wearer's fancy.

Rosettes of white tulle, with silvered aigrettes, are also chic for evening wear in general, and those in colored effects, each as pink and delicate blue, also are in vogue. There is a certain freedom from stiffness that recommends these devices, and since it is in the finishing touches and apparently trivial minutæ of a woman's toilette that style lies, accessories of this nature should be seriously considered.

Ornaments formed of twisted loops of pale blue satin ribbon, with two ends perked in the air, and the whole scintillating with dewdrops, are both inexpensive and artistic, and have this in their favor that they may easily be fashioned at home by the woman of deft fingers. Indeed, ingenuity and a well-selected quantity of materials will accomplish marvelous results, and charming constructions that will more than repay one for the labor expended. Very few women are aware of, and appreciate the value of their fingers, and they should not learn to depend solely on the taste and skill of the shop girl for these little important items of their wardrobe.

Ribbon fashioned into roses furnishes a resourceful idea on which to enlarge, and yellow centers and pistils may be procured for their completion in clever simulation of nature. Colors are as much in evidence as black, and there are sprays for the décolletage of the evening bodice to match.

The revival of the quaint "1830" effects in gowns has naturally restored certain suggestions peculiar to the headdress of that period. For instance, the low coil at the nape of the neck, which for evening is made fancy by disposing compact bunches of tiny jeweled flowers above each ear. Soft tulle rosettes are also in style, especially in carnation pink fashioned into roses.

Combs are always correct, for there is no coiffure but demands their use for support, consequently designers are allowed ample license in elaborating them, and as a result many dainty samples of fine workmanship in shell, silver and ivory or horn are available. Quite the smartest of these at present are those of white horn, studded with diamond chips. A carved tortoise set for the hair, consisting of the two side combs and one for the back, is always a fashionable accompaniment of the coiffure, but the perishable nature of this shell precludes it from being within the reach of many. Substitutes in the ordinary bone or horn makes are both pretty and stylish.

In some of these accessories, precious stones are set in, and these may represent the favorite gem of the wearer, or her birth-stone.

Burnt orange, which novelty has been introduced this season, is utilized in many ornaments for the hair, and is especially effective with black tulle, or white chiffon and aigrettes. There is a fallacy prevalent to the effect that only brunettes can wear, with any degree of becomingness, this vivid color, but it has been proven equally attractive for blondes, or the distinct American type commonly known as châtain.

All-black adjuncts, although smart for street usage, are invariably replaced by daintily colored and gauzy effects for dress, both for the afternoon and evening.

The inevitable spangle is a factor of numerous dainty designs, among which the five-petaled flower, butterflies and humming birds stand pre-eminent. White with silver or gilt, or black studded accordingly, are favored above all others, and the accompanying fan displays a similar glittering pattern. It is assuredly a radiant season, not alone in matters of dress fabric, but as well in the salient features of chapeaux, garnitures and gew-gaws in general.

For very young girls, the simple wreath of tiny white roses or buds is preferred, and the hair is brushed softly back over a roll, allowing a few delicate tendrils to soften the face, and braided in the familiar catagon style. The wreath is arranged over the head in the Greek fillet fashion, with the ends falling prettily behind the ears, or over the hair at the back. White bows, with baby white roses tied in with the loops, are also adopted, and simplicity is the chief desideratum.

Elderly women favor the black gauze devices, jetted all over; or twisted loops of black velvet ribbon, with a small aigrette in the center may be substituted in their place. Of course, with an elaborate evening gown, the hair adornments should correspond in effect, although white as a rule seems to monopolize all attention.

The Cromwell or short Dutch cut of the hair affected by juveniles requires the rather exaggerated bow on the left side. Colors are de rigueur, pink, scarlet, and blue, even eclipsing white and black.

The pompadour has too firm a hold on feminine favor to be abandoned, and the dip over the forehead not only lends a piquancy to the face, but as well conceals the tell-tale wrinkles that may be there.

Taste in regard to the high and low coiffures appears to be equally divided, the ultimate choice resting purely on individual becomingness. There are some faces that demand the hair arranged so as to destroy that angularity at the back that most women have. It is also generally conceded that a low coiffure is more girlish and softens the severity of the neck. A mass of hair on top of the head gives a more mature and older expression. On the stage the young girl always appears with her hair arranged at the back, low on the neck. The matron exhibits the high coiffure, and looks the elder, despite the fact that in reality the disparity of ages may be in her favor. The explanation is unnecessary.

The wearing of the large bow of black taffeta at the back of the head is becoming to most women, and imparts a girlish appearance that naturally is coveted by womankind in general. There is an established size for these adornments, a conventional shape with the regulation two loops and ends being comme il faut. Sometimes a fancy pin is utilized to hold it in place, but more often the pin is not visible at all. The "pork-pie" hats affected at present and extending at such an exaggerated angle over the pompadour make these bows a necessity.

A silver comb, inset with jewels, furnishes a charming finish to the modern way of wearing the hair.



THE DODO AND THE PIFFLE.

By LUELLEN TETERS.

NOW some of you may never have seen a Piffle, and therefore may not know just what kind of an animal it is. And to tell you what it is, it is far easier to begin to tell you what it is not. A Piffle is not an elephant, nor a bear, nor a cat, nor a dog, nor quite a man, yet to the average eye, unless closely analyzed, it most resembles the latter. Some people say it has more the features in way of hair and general appearance of a strange animal, but natural history does not affirm this—nor, for that matter, the existence of the Piffle at all, but Pinkie Farnham knew it was so, for she took a marvelous trip once and saw it. And she saw the wonderful Dodo bird, too, the natural companion of this strange, peculiar looking, queer Piffle.

The Dodo bird bore no traces of the extraordinary, unless it was in its gift of speech, for it could talk even better than the Piffle, and for that reason they got along pretty well, although they did not understand each other very much, since each of these marvelous creatures belonged to a different race.

One night, and, by the way, it was Christmas eve, Pinkie Farnham sat in the warm library, before a fire of red hot coals. It was early, there was the excitement of the Yuletide in the air, and a premonition of Santa Claus and his fleet reindeers with their tinkling harness of bells.

She began to wonder what he would bring her, and what toys would be crowded into her stockings, four big ones dangling in readiness by the fireplace.

She tiptoed to the window to see if there were any signs of his coming. She hoped he wouldn't get burnt coming down the chimney. Out through the window she saw the dearest little sled, drawn by a tandem of snow-white kittens, caparisoned in scarlet. Driving these, was the prettiest little fairy she ever saw, and Pinkie Farnham had often traveled the road to Fairyland before.

"Come," said the fairy, with a wave of her glittering silver wand.

Pinkie opened the door so her mamma and papa would not hear her, and stepped out. The air was warm, and just like the summertime; she didn't even need a hat; so Pinkie jumped into the tiny little sleigh, thankful that she was a very little girl, on account of its cramped space, and snuggled down close to the fairy's side.

And that was the way—Pinkie Farnham, a little girl with pink cheeks and merry little eyes, happened to go to that mythical land where she met the Piffle and the Dodo bird.

"We celebrate Christmas here, too," said the beautiful fairy as they drove up to the steps of a little castle of a rich, dark brown, exactly like chocolate. In fact, the house closely resembled a huge chocolate drop in its shape, so much so that Pinkie was eager to go inside and see if it were made of vanilla cream candy.

"Of course, we don't have trees and those silly

things you people do, but I guess you don't care, do you?"

"N—o," stammered Pinkie, trying to be polite, and at the same time repress a strong wish that she had stayed at home till the day after Christmas.

"And we don't have any turkey, or mince pie, or cranberry sauce, but you won't mind that, I know," said the fairy. "Everybody, you know, has that. We try to be entirely different. You don't mind, do you?"

"N—o!" stammered poor Pinkie, again wishing all at once that she had eaten another hot biscuit and some jam before starting out.

"I had intended giving you a lot of beautiful presents myself," went on the fairy, "but I guess you don't mind if I save them for myself, do you?"

"What—what were they?" cried the little girl.

"Oh, a beautiful doll, a set of ermine furs, some little dishes, eight boxes of candy, a barrel of nuts, and oranges and —"

"Oh, please give them to me," interrupted Pinkie excitedly. "I've missed all my Christmas at home by coming here. I think you might at least give—give me the candy."

"Oh, you do, do you?" The fairy looked as if she were angry at such a suggestion.

"Well, I guess I will have to introduce you to the Dodo and the Piffle; they are the most selfish things you ever saw. When they can't deprive other people of what they want, they practice on each other. And the Piffle even tries to take things from himself. He's the queerest animal."

The air seemed suddenly filled with the noise of loud, excited voices, like the low, angry muttering of thunder. Pinkie grasped the arm of her companion in fear.

"What is it?" she asked in fright.

The fairy laughed.

"Why, it is only the Dodo and the Piffle quarreling," she said, as if surprised that she didn't know. "They don't speak the same language, you know; so since they don't understand each other, it keeps them talking all the time, trying to explain. And the less they understand each other the louder their voices get, until by and by they both get so angry from just trying that they stop speaking to each other. It's one of the habits of these peculiar freaks. But come; you shall see for yourself."

Pinkie followed her into the chocolate drop house, and up some stairs that looked and smelled as if they were made of red and white peppermint candy. She pressed her hand firmly against it, hoping it would break, and she would taste it. But it was strong and resisted her efforts.

And then she looked into a room at the top of the stairs, and she saw a curious-looking bird, with a long beak and a gorgeous tail, angrily ruffling its feathers and chattering loudly to a poor little half-animal that had crouched down in one corner of the room, as if bored to death. Pinkie understood what both of them



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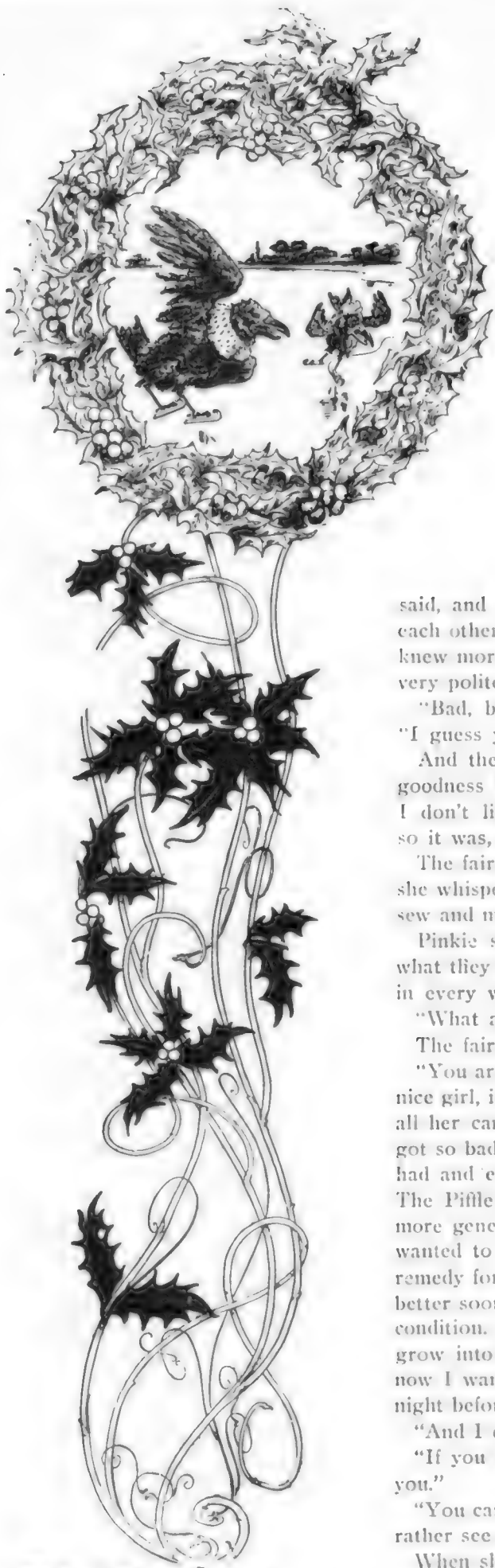
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THE DODO AND THE PIFFLE.

(Continued from page 37.)

said, and it seemed so strange to her that they could not understand each other, for they both seemed like real nice, well-behaved things, and knew more about table manners than she did, and to others were really very polite.

"Bad, bad, Dodo! I'm onto your game," she heard the Piffle say. "I guess you're pretty foxy, all right."

And the Dodo said, not even knowing what he meant: "I wish to goodness I had never met you. You can't pronounce words right, and I don't like the way you eat oatmeal without sugar. There!" And so it was, their angry excited voices rising discordantly on the air.

The fairy looked on in deepest interest. "So clever—both of them," she whispered. "Why, his mother even has a parrot, and the Dodo can sew and make French knots. Isn't it wonderful?"

Pinkie said yes very politely; she was trying to recall to her mind what they reminded her of. Someway, they seemed like human beings—in every way but their actions.

"What are they, really?" she inquired.

The fairy raised her finger impressively.

"You are on the right track," she said. "The Dodo used to be a very nice girl, in a nice home, and everybody liked her. But she used to keep all her candy to herself, all of her apples and nuts, and finally things got so bad that she would pick out the nicest sugar plums other people had and eat them. You see how it changed her into this funny bird. The Piffle was just as peculiar in his way, although he was naturally more generous than his bird friend, and could be very sweet when he wanted to be. They were fated to be thrown together, as a powerful remedy for their disease. But I am afraid one or the other will get the better soon, and instead of being cured, will develop into a more serious condition. It's all pure selfishness, you see. Everybody is liable to grow into funny things just like them, if they don't watch out. And now I want to tell you one thing; that is why I brought you here to-night before Santa Claus came. It's just a little timely bit of warning."

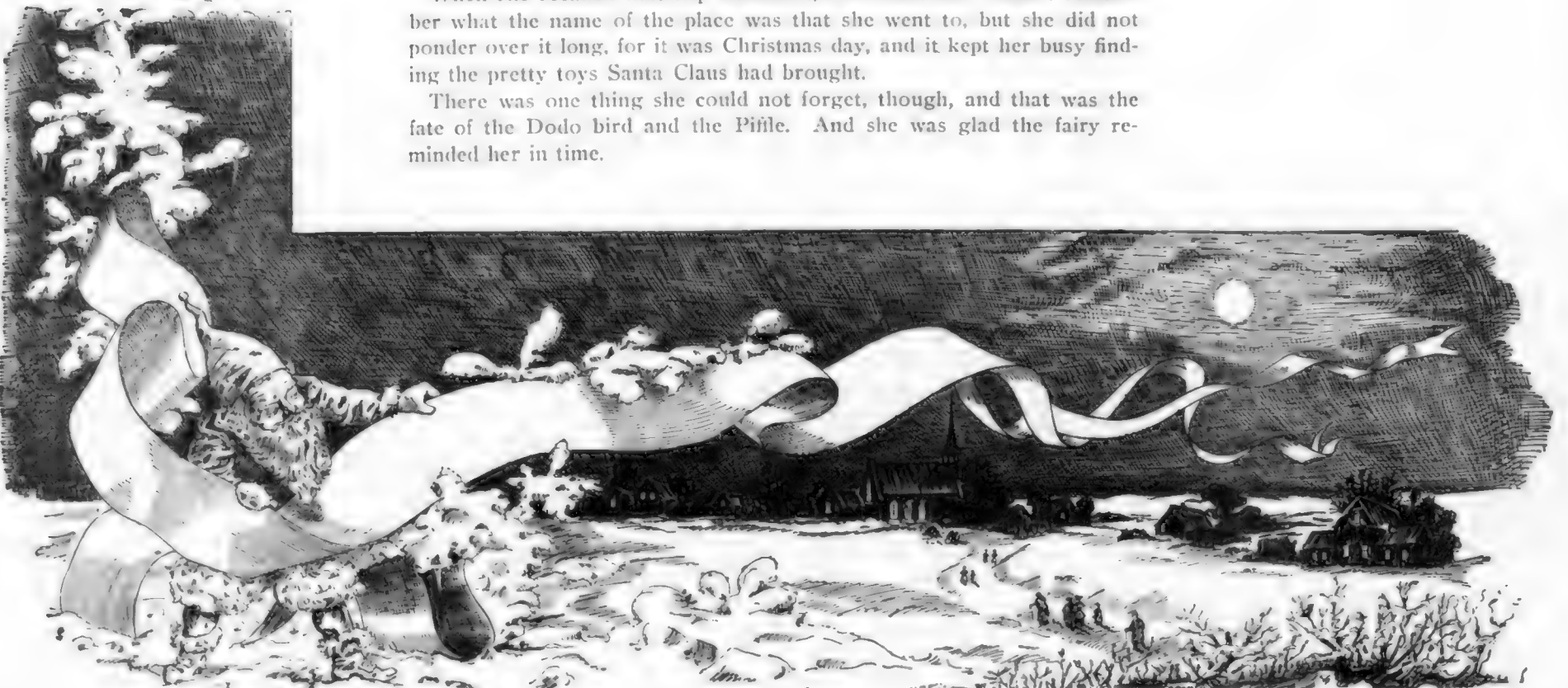
"And I can go back right away to my dear papa and mamma?"

"If you are willing to give up all those presents I thought of giving you."

"You can keep the presents," said Pinkie, really meaning it. "I would rather see you enjoying them, after all."

When she recalled that trip afterward, she found she couldn't remember what the name of the place was that she went to, but she did not ponder over it long, for it was Christmas day, and it kept her busy finding the pretty toys Santa Claus had brought.

There was one thing she could not forget, though, and that was the fate of the Dodo bird and the Piffle. And she was glad the fairy reminded her in time.



Correspondence



FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to DRESS, DRESSMAKING, MILLINERY, the TOILET, TOILET ARTICLES and SOCIETY CUSTOMS.

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES. The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

FIRST.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

SECOND.—All letters must give name and address of the writer, NOT FOR PUBLICATION, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

THIRD.—Questions relating to DRESS should give personal description as to age, height, blonde or brunette.

FOURTH.—Answers cannot be sent by mail unless return postage is enclosed.

Botanist.—The culture of hyacinths, Chinese lilies, narcissus and other flowers of the same genus is simple, and is a particular indulgence of the winter. If these same flowers are desired for the holidays, they should be potted in September, not later at the farthest than October. Chinese lilies after having once bloomed, have exhausted their efforts, and are useless unless wished for foliage.

Mrs. J. R.—Make your blue zibeline cloth with vest effect of white cloth overlaid with novelty braid, with fancy ornaments with pendants for decoration. Peplums as well as position backs are in general use, and all waists show the popular broad-shoulder effects.

May G.—One of the swellest little coats you could have to wear is a "coffee" coat of taffeta. This is the merest excuse for a coat as it barely reaches the waist line and is very loose, standing quite away from the figure. The material is usually arranged in plaits, either side or box and are made alike in back and front. They have the flowing pagoda or Chinese sleeve in some instances and in others are plaited to match the rest.

J. L.—There is no reason why any young lady should imagine that flowers convey a hidden meaning, or represent anything but a delicate attention. It is never well for a young man who has no serious intentions to pay too much attention to a young lady whom he may admire, but these are very matter of fact days, and if the young lady is popular she is undoubtedly accustomed to receiving gifts of flowers and does not attach any importance to them.

J. L. R.—Furnish your bedrooms simply, carrying out some definite color in each. Matting makes a satisfactory covering for the floors, and

artistic results are secured also with denim in the solid colors. If wooden bedsteads are used, endeavor to remedy their stiffness as much as possible by doing away with the stereotyped spread and substitute instead those of white dimity or lawn flowered with sprawling pink roses, or forget-me-nots, and having deep gathered valances at the side. The long bolster roll should be covered with the same material. Dress the windows with dotted Swiss curtains tied back with ribbons to match the predominating color in the room, and make covers for the dresser or toilet table of the same sheer muslin, with percaline or crepe paper of the tint used in the decorative effect underneath. A table with a book, a few knick-knacks and a vase of flowers contributes cheer and helps to fill up the empty niches. A rocking-chair should be included in the furniture, with one or two straight-backed chairs, and a square box for shoes, covered with gaily patterned cretonne, could be utilized as a seat, and support some odd fancy colored cushions.

Janice and Others.—If you will kindly read the article on stylish coiffures in this number of the PICTORIAL REVIEW, you may be able to find some style that will be becoming. Bows are worn in extravagance.

Mrs. R. T., Boston.—A good cold cream may be made as follows, and is excellent for use at night before retiring: White wax, half an ounce; sweet almond oil, two ounces; coconut oil, one ounce; simple tincture of benzoin, ten drops; orange flower water, one ounce; otto of roses, six drops. Melt the first five ingredients together, then remove from fire and beat till nearly cold, adding the simple tincture of benzoin slowly, drop by drop, and lastly the orange flower water and perfume. In the morning after washing a bit of this cream may

be rubbed in the skin and rice powder dusted lightly over.

Penelope.—Battenburg lace is still used for table and dresser decorations. Color may effectively be introduced under the meshy pieces, and for that reason they continue to enjoy favor because of their convenience as well as beauty. Individual plate doilies are used as well.

Dentist, Bridgeport, Conn.—A few drops of tincture of myrrh added to half a tumbler of tepid water hasten the process of hardening the gums after the teeth have been extracted. Myrrh is also recommended in a tooth powder composed of precipitated chalk and orris root.

Two Chums.—A charming idea for a room with white woodwork is to buy several "yard" pictures of violets or roses, the regular art studies, and use them as a border for the walls above the wainscoting. The exquisite violet and white combination may be carried out in the other appointments with highly gratifying results. A charming frieze recently seen was a vista of tawny meadows and haystacks, with gray rail fences. Even the blue sky flecked with white clouds was faithfully represented. This glorious representation of nature was utilized in a bed-room of one of the exclusive "brown-stone fronts" on Fifth avenue.

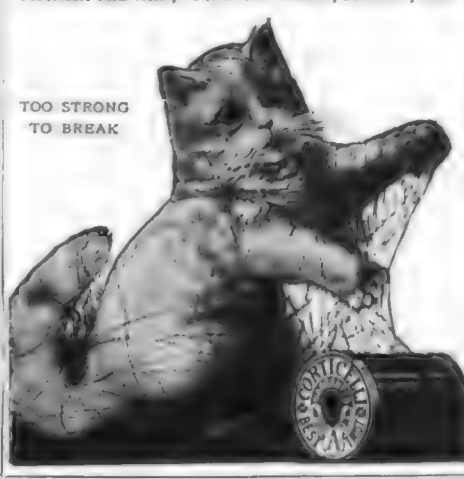
Alma.—(1) With the blue ingrain paper you would be pleased with the "Goose Girl" frieze. I can quite imagine what a flatness there must be about the room with the present frieze, which is only suitable where it is associated with a paper of bold design. (2) There is no suite more likely to please your artistic taste than an "Arts and Crafts" dining-room set. It is made of very solid oak, and wherever possible there are panels of beaten copper. For instance, instead of the usual mirror at the back of the sideboard there is a long copper panel, while hinges and handles are all of that metal. I am sure you will think it charming, and just the very suite for your dining-room. (3) A black and copper kerb would be quite allowable here. Have a very handsome one, including fireirons, etc. The kerb itself is black, and there is a copper dragon at each corner, and a rail along the top. No; do not have a coal cauldron in this room, but a helmet-shape vase, which will be more useful than the other.

Beauty.—After washing and before going out of doors, wipe the face over with the following lotion: Simple tincture of benzoin. 1 drachm Juice of one lemon. Rectified spirits of wine. . . 1 ounce Rose water. 8 ounces You should also apply just a little rice powder.



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THERE are some in this world who are absolutely punctual in being rigidly behind-hand. These make a point of being ten minutes late for everything, others are half an hour; but they are so regular in their tardiness that it amounts to a mis-timed punctuality, and when understood by their friends can usually be reckoned with.

It is a curious thing that hardly anyone is late for a train; it is the rarest thing in the world for a train to be missed. This in itself speaks volumes, for does it not show that even the most unpunctual of mortals can be in time if he chooses? These same people, however, think nothing of coming to the theater after the play has commenced. They will arrive in their boxes some time after the curtain has gone up, talk about the programme, discuss who shall sit in which seat, disrobe themselves of cloaks and coats, and generally take some minutes to settle themselves down to the extreme annoyance of all the unfortunate beings around them. Their conduct is quite as disconcerting as the wearer of a matinee hat.

There are other people who are always late for dinner, whether at home or at a party. They make no apology whatever. We all know the couple who sail in at a large dinner party twenty minutes after everyone else has arrived, and appear quite smiling and pleased with themselves, not in the least realizing that eighteen hungry people have been awaiting their advent and that the host and hostess have been in an agony of suspense because all entertainers are not wise enough to go out to dinner without such remiss guests.

The late-comers are quite oblivious of the fact that the kitchen department has been watching, minute by minute, the spoiling of a good dinner.

Surely it is quite permissible for the dinner to be served ten minutes after the appointed time, so that those who are virtuous enough to arrive

PEOPLE WHO ARE LATE.

Do People Who Are Late Ever Realize the Worry They Are to Their Friends?

at the right hour may not be punished for the misdemeanors of others less punctilious. If a few more hostesses—and there are some—showed their good judgment in this way, lateness would go out of fashion as garrotting did with flogging.

It is the people who are most accustomed to dining out that are the most punctual, just as it is the people that receive the largest number of invitations who are the most prompt in answering them. Suppose a woman sends out twenty invitations for a dinner party. She may invite six couples; then she has four odd men and four odd women to make her table complete. Every hostess knows bachelors or maids, widowers or grass widows. Some of the invitations will be answered with true courtesy by return post; others will remain unanswered for days.

The old adage that money should be acknowledged by return of post, and that invitations to meals or for visits should be treated with the same politeness and promptitude, is, alas! dying out, much to the inconvenience of hostesses and the deterioration of society.

Busy people cannot afford to be late in their ordinary business and appointments of life. Look at the city man: he makes his appointment, or, as the Scotch please to call it, his "meeting," at ten o'clock; at the appointed hour he is there, or if not he is full of apologies for being a few minutes late, knowing perfectly well that not only he himself but his friend must have several appointments to follow. Look at the doctor. He tries with the most care to keep his consultations; if he is a busy consultant, he allots twenty minutes to an old patient or half an hour to a new one with careful regularity, and if his waiting-room gets full, it is probably because some patient arrived late, or some ailment has taken unusually long to diagnose, and thus the whole machinery is put out of gear.

When it is remembered that the doctor has from one to two dozen appointments to keep in his own study every morning, depending on the punctuality of others, it is wonderful how near the time he manages to be.

Want of punctuality has brought about many odd and interesting contretemps. For instance, a man and a woman were about to be married. They were to meet at the registrar's at a certain hour. The bride-elect was in humble circumstances, and she bid her best friend fetch her and look after her, which he willingly did. They walked to the office, and chatted pleasantly on the way. When they reached their destination, the bridegroom had not arrived. They waited a quarter of an hour. He came not. Half an hour passed, but still he did not appear.

"Look here, Mary," said the friend, "I'll marry you myself."

"Will you, Tom? Well, do you know, if you had only asked me before! I've always liked you better than Jim."

He caught her in his arms. They were married. And when the would-be bridegroom arrived, he found the happy pair walking out arm in arm—man and wife.

No one can put back the hand of time.

Verily, the adage instilled into youthful minds by the indefatigable copybook is infallible: Procrastination is (undoubtedly) the thief of time. And this thief, of what does he not rob us?

Men lose their business reputations often by a lack of respect for punctuality; minutes, it is said,

make the money. A busy man allots a certain amount of time to each subject when he mentally runs over his duties for the next day. If one man fails to keep his appointment on the hour, even with the proverbial five minutes of grace allowed, he upsets the entire scheme, and rightly should be made to suffer for his remissness by being met with that immutable announcement: "Too Late."

Chapters might be written on that phrase. It tells a tragedy, or becomes the epitaph of one being's ambitions, hopes and attainments. Of course, there are circumstances when excuses can be made, but most obstacles are surmountable by a proper exertion of will, or force.

It was Ward MacAllister, the founder of that inner circle of the smart set of New York more familiarly known as the "four hundred," who placed himself beside the irreproachable Chesterfield in saying only death should keep one from fulfilling a dinner engagement.

Functions in general are, of course, not so inexorable, because of their unlimited number and the generous preparations made for viands. But it is different with a dinner party where each cover is arranged in detail, with the guest card denoting each guest's place, and an established number planned for. It is assuredly the privilege of the hostess to be vexed when such a contretemps occurs, that the fourteenth guest is unavoidably detained, or "must beg to be excused because of unexpected matters of greatest importance arising." We have all heard it, or read it in the yellow missive brought by the messenger boy.

It is to society we look for the unwritten law on this subject; and since law not only provides for the establishment of the form but as well a penalty for its infringement, we therefore depend on its edict for the proper method of punishment therefor.

All authorities agree on the same penalty, and that is ostracization. For since the offender fails to treat Dame Grundy with deference, why should she treat him better? He has taken the initiative and snubbed her, and the offense must be redressed.

One leader of fashionable society set down her edict on the subject when she said: "If any guest cannot otherwise arrange his or her affairs so that no such contingencies arise, surely we hostesses are doing nothing reprehensible in omitting them altogether from the list of guests, and inviting those on whom we can depend not to mar the serenity of the dinner, in being detained."

Let all hostesses enforce this penalty and we will see people meeting all engagements with the same punctuality as that with which they catch a train. Time, tide and trains—wait for no man. Therefore, why should a good dinner that runs the risk of being spoiled in standing, be set aside to wait until the delinquent arrives?

Patience has limitations. Monuments on which to sit are all right for euphony and Shakespeare, but by the modern hostess whose temper is ruffled by the delay, whose good nature is destroyed, they should not be tolerated. A careless treatment of such offenses only engenders their repetition. But, you say, "I can't afford to take Mr. and Mrs. Browne off my list. They are the most fashionable people in town." Very well, then; do not censure the delinquents.

RISING TO THE EFFORT.

THERE are few of us who are not very frequently called upon to muster what is in us of courage, self-sacrifice and energy, in order to rise to the effort. It is almost inevitably distasteful, having in it elements of purest antagonism to our natural inclinations. The demand puts itself forward in a thousand different ways, and always tries to oust self and carry the day.

We have heard that a certain person has made a few deprecatory remarks of us and our belongings. Consequently our vanity has been trod upon; the delicate feathers of self-sufficiency have been sadly ruffled. But we are going to resent this; indeed, we are. We won't let this uncalled for treatment pass. For twenty-four hours life is made endurable by the fact that we are going to have the matter what we term "out." We fizz up and boil over like the dainty kettles on our spirit lamps. Then, quite suddenly, a light breaks in on us, and we begin to see how intensely indiscreet would be this self-gratification. The contingencies that may arise out of it, the actual injury it may bring to our own doors, become apparent, and if we have an atom of that priceless belonging, discretion, we suddenly grow calm, and with an infinite struggle rise to the effort of bridling our feelings. If we are wise, when next we meet the one on whom was to be poured forth the vials of our wrath, we spontaneously shake hands, smile and swallow our resentment. And, by the way, this action brings with it a certain mental gratification which is very desirable, and we figuratively clap ourselves on the back; for, somehow, most successful struggles with self have agreeable after effects.

Duty constantly demands rising to the effort. We do so want to sit and finish an interesting conversation with a particularly sympathetic friend, in a decidedly congenial atmosphere. But duty whispers of a certain action that has to be finished, of a certain charge that requires supervision, and if there is anything of strength in our mental composition, we rise to the effort and leave. And how hard it is to do so! The perfect fulfilment of duty is undeniably the noblest of human commandments; but even so, it is generally a trifle prosaic, and it is forever urging us to rise to the effort.

But social exigencies are the most emphatic of tyrants in commanding us to exert this self-sacrificing trait. A day comes when we are utterly out of sorts, when we want to finish a new novel, and to be left alone. But we must on no account venture to indulge such harmless whims. By

so doing, we risk the possibilities of wounding some desirable acquaintance to whose hospitality we are bound to betake ourself; risk slighting society, and such contingencies we must on no account contemplate. So, with shattered nerves and weary feet, we get through the ordeal of dressing, and courageously assure ourselves we will enjoy what has caused us such a desperate struggle.

But rising to the effort frequently takes in graver considerations than any of the forementioned. We are blamed wrongfully, but we cannot speak. Real dignity would be hurt by explanations; self-respect would be wounded by such a trial. We are prepared, come what will, to bear the brunt of injustice. We feel sure the thing will be one day explained, and even if it is not, better that than exposing a friend or divulging a confidence. This is rising to the effort in the truest sense of the word, and is often heroic in its superb unselfishness.

But rising to the effort, too, takes infinitely smaller actualities than anything already referred to. A day rarely passes when we are not called upon to make some slight sacrifice in this regard. Position, wealth, power, are no guarantees against this. For relations will constantly insist on it; friends will have it or be done of us; society, no matter who we are, will shut its doors to us if we are not prepared to annihilate self on the altar of social tyrannies.

SELF-CONTROL.

Self-control or controlling oneself is the greatest power in the world.

Love rules the world, but self-control rules love, as indeed it rules everything else. If you want to give a man the key to success in life, give him self-control; therefore, since it is the most successful thing in the world, it is one of the first things you want to teach your child. Teach him or her—for it is even more important for her—to be always master of the situation. Teach the child that to feel disappointment inwardly cannot always be helped, but to show it outwardly should always be avoided. This doesn't necessarily make a stoic of the child, but teaches it to enjoy the good things of life in moderation, as they are meant to be enjoyed. It teaches it that no one thing is worth staking one's entire self on or breaking one's heart over.

When it rains and little Mary stands crying before the window, bewailing the fact that she can't go to the picnic, don't let her stand there and cry.

That is laying the foundation for

future acts of weakness when Mary is no longer a child and more important things than rain are the trouble. Distract her attention and turn it in another direction.

Show the child the folly of being angry, the waste of energy, the waste of time; show her the power that lies in deeds instead of words. Even young children are susceptible to reasoning where they would resent force. If you can succeed in showing little Mary that every deed of self-control is one step nearer her ultimate happiness, you are leading the child toward success, and, what will appeal to you even more, insuring your present and future peace of mind.

* * *

"X" RAYS.

Evil and discord disappear as man spiritualizes his mind.

* * *

A hereditary religion is almost as bad as a hereditary disease.

* * *

The Alpha of our thoughts becomes the Omega of our condition.

* * *

Ideals are the weapons of the mind which defeat even themselves.

* * *

Man is not a creature of circumstances, but a molder of events.

* * *

Too much of the literature of today is written with a goose quill.

* * *

The greatest difficulties are overcome by gentleness, not by force.

* * *

Intelligence is the redeemer of the world. Ignorance is man's devil.

* * *

Every upward step increases the circumference of our intelligence.

* * *

Man is all he can make himself and life is all he can fill it with.

* * *

The errors we individually behold in others are all ambushed in our own mind.

* * *

If you cast out devils with the prince of devils, what will you do with the prince?

* * *

Not where we stand, but in what direction we move, is the secret of success in life.

* * *

History is a wake of bursting bubbles through which man has steered to reach the present.

* * *

No one thinks for you but your self, therefore you must be just what you think you are, for you are the one who thinks it.

* * *

Every individual makes his own heaven or hell. They are the extremes of harmony or discord. Heaven is not an estate, but a state. —Francis Edgar Mason.

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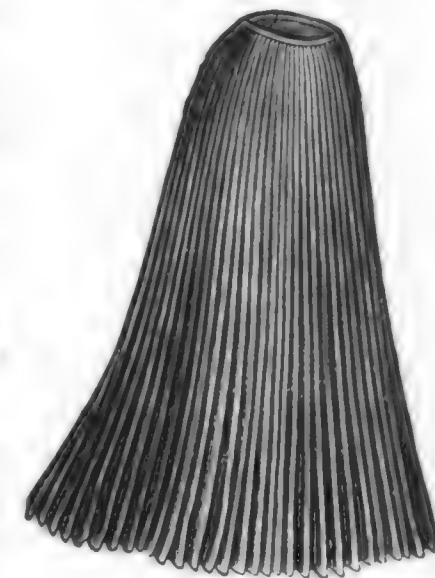
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"	6 to 10 "	2c. "	
"	11 to 15 "	4c. "	
"	16 to 20 "	5c. "	
"	21 to 25 "	10c. "	
"	26 to 30 "	14c. "	
ACCORDION.			
From	1 1/4-in. to 5 inches,	2c. yard.	
"	6 to 10 "	3c. "	
"	11 to 15 "	5c. "	
"	16 to 20 "	7c. "	
"	21 to 25 "	12c. "	
"	26 to 30 "	14c. "	
"	31 to 40 "	18c. "	
"	41 to 50 "	22c. "	
"	51 to 60 "	25c. "	

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A MODERATELY PRICED HOME.

By courtesy of D. S. Hopkins, Esq., Grand Rapids, Mich.

A HOUSE that may fulfil all requirements and yet not entail a great outlay of money, is the ambition of the average breadwinner, and he may vary the general atmosphere within his boundary walls to any extent desired, by carrying out color schemes in furnishing and arrangement.

For the nominal sum of \$3,000, one may possess a house that responds to all demands, and the general aspect of this frame two-story and attic dwelling, in its colonial architecture, affords a pleasing diversity to the stereotyped angular structures so often seen. Over extremes, the house in size measures 38 x 47 feet, and the height of the first story is 9 feet 6 inches, the second story being 9 feet. The square form of the dwelling is a relief from the long, narrow designs that formerly occupied public attention, and the full cellar afforded under the entire house may be partitioned into a laundry, drying-room, store-room and furnace-room, the appointments of which are dependent solely on the purse of the owner.

A charming feature of the house is the sitting hall, or large reception hall, adapted for general living purposes. The effect is very pleasing on first entrance, the large circular bay-window at the end being fitted with a seat, which may be upholstered in some appropriate tapestry, or in Bagdad stripes, and the fire-place is so arranged as to be visible from the oak stairs that are placed at one side of the vestibule. Two steps up there is a landing, and a window that contains delightful possibilities in its treatment, especially adapted for it being some of the new Chinese yellow and white brocades. The inevitable palm in a jardinière, supported on a pedestal of the same pottery, or standing on a quaint mahogany or fumed oak table, has a good resting place here, and in no wise interferes with the flow of light that streams in.

An archway throws the parlor and hall in one, the use of doors being discretionary. In clever hands an artistic result may be achieved in the grill work selected and style of portières. Very effective would be a hall done in Venetian red or rich crimson, with the natural oak finish. Some pieces of fumed oak, or a settle and chair in the mission pattern, would combine attractively with the hangings of plain tapestry, and the chandelier should properly be in wrought iron. A closet is provided under

the stairs, and may be fitted up with a lavatory or not. At the least, it makes a good receptacle for coats, heavy wraps and garments for wear in stormy weather.

A pretty idea for the parlor, which should be treated as delicately as possible as a balance for the dignity of the hall, would be in the Empire colors of pink, blue and gold. Let feminine fancy display itself here, and show its individuality in articles of bric-à-brac and vertu. Gilt

is unconsciously associated with flowers, and a suggestion of the outdoor world. The fire-place is completed with a mantel, where some good pieces of pottery, steins, or jugs may be displayed. For cheer's sake, this is an appropriate place for a copper teakettle, swung from a crane of wrought iron, and if desired a small tea-table for the afternoon cups may be arranged conveniently near, holding on its cover of Battenburg lace a dainty china set consisting of sugar, creamer and teapot, or a Turkish inlaid coffee set.

The large pantry is equipped with shelves galore, and the good-sized kitchen is designed to save the housewife superfluous steps in its carefully planned labor-saving devices. The passage to the front hall is reached through two different doors from the kitchen, thus precluding all odors from escaping through the house. A porch off the kitchen may be utilized for the refrigerator or simply devoted entirely to the use of the servant, if one is kept. An offset is the piazza in front, fancified with lattices, and window-boxes with trailing vines may be introduced, if floral decorations are desired.

The upper balcony is always a good feature; bed clothes may be aired here, rugs, or other household appurtenances.

The arrangement of the four bed-rooms on the second floor will appeal to every woman because of their corner locations. Each room is of ample dimensions, and supplied with adequate closet space. A seat is a pretty retreat in one of the front chambers, and the planning of the toilet at the back shows a consideration of details that is often carelessly passed over by the majority of architects.

The hall on this floor contains an alcove with seats at the stair landing, making a desirable place for afternoon lounging, reading or fancy work.

The plain, neat exterior of this colonial building pleases the eye at once; if wished, by a trivial expense, a billiard room, den, and other apartments may be finished up on the third floor.

Or a ball-room may be substituted, with a den leading temptingly off, and richly furnished in the restful Turkish colorings. As for the exterior decoration, in the matter of paints one should exercise great care, for since the roof must furnish the contrast, an effect in harmonizing colors must be maintained throughout.

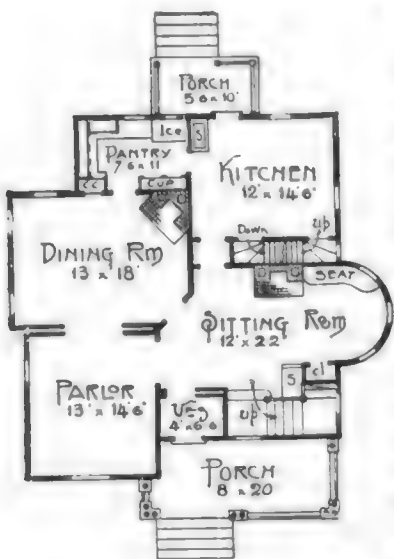


DESIGN No. 291.—PRICE, \$3,000.

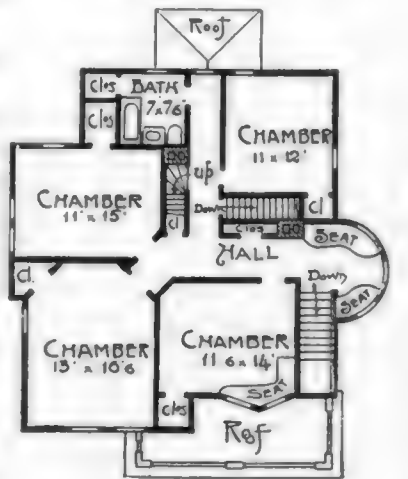
may be selected in quaint furniture with twisted and carved frames, upholstered in faint tints, with wreaths of roses or the true-lover's knot in the inimitable style of that period. A mirror in a carved gilt frame that bears the Florentine stamp, always gives a touch of elegance, and sconces may be secured to the wall at either side, with rose-colored and lace shades. There are innumerable little openings to be taken advantage of in house furnishings, and the disposal of a fine vase, or piece of statuary, may betray one's entire lack of taste, or express highly artistic ideas.

A good-sized dining-room is always appreciated, whether the family is large or not, and in this present instance sea-green walls furnish an admirable background for a few pieces of woven tapestry, and some hunting scenes. The lights are set in wrought-iron, and a large pale green silk shade covers the drop-light in the center. Flemish or fumed oak, commonly called weathered oak, is commendable because of its quaint, picturesque shaping as well as for its substantiability. A rug of green, and hangings of woolen tapestry of the same hue, bordered with bands embroidered in grapes, would be not alone aesthetic, but beautiful, and a hand decoration of natural-looking clusters of the fruit and vine on the ceiling, completes a charming harmony.

For the windows use écu fish net for the solid curtains, overhung with pale green wash silk, and put a pot of bursting pink arbutus, hyacinths or any other fragrant flower on a stand where the sun may fall on it; the dining-room



FIRST FLOOR PLAN



SECOND FLOOR PLAN

DESCRIPTION OF PLATES.

PATTERNS of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

In ordering patterns from us, CUT TO ORDER, two days must be allowed for same. In case of required sizes being kept in stock, orders will be filled without delay.

FIGURE ON COVER PAGE.

Evening gown of ivory crêpe de Chine effectively associated with Luxeuil lace. Shirrings take up the fulness across the bust and at the tops of the sleeves, which are formed of double flounces in graduated depth. Bolero of lace and corsage decoration of chiffon. Skirt has a panel front and shirrings simulate a hip-yoke at the sides. Boa of ermine lengthened by frills of lace; necklace of pearls. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

TOILETTES FOR BRIDE AND BRIDESMAID.

(Illustrated on page 4.)

Fig. 105a. Handsome bridal toilet of ivory-white Duchess satin in plaited effect, and completed with a train. Pompadour neck and yoke formed of bayadère folds of silk muslin. Bertha of Honiton lace, and frills of same for the elbow sleeves. Pattern, waist, \$1.50; skirt, \$1.50. Cut to measure, 50 cents extra each.

Fig. 106a. Bridesmaid's toilette of blush-pink silk muslin with shirred hip-yoke and flounce headed by shirrings. Oddly-shaped bolero waist lengthened by thread lace, and shirred in drop-yoke fashion. Belt of panne ribbon. Pattern, waist, \$1.00; skirt, \$1.50. Cut to measure, 50 cents extra each.

WAISTS SHOWING MEDALLION EFFECTS.

(Illustrated on page 6.)

Fig. 650. Waist of pistache Louisine, with tucked yoke outlined with black panne held in place with fillet medallions. Lace to correspond lengthens the bertha and forms cuffs for the du Barry sleeves. Lace and panne form the neckgear, and panne is utilized for the belt ending in tabs at the front. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 651. Waist of champagne-colored glacé silk effectively decorated with large and small medallions of Yak lace, with a suggestion of black introduced in the stock. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 652. Waist of mauve Sapho satin with round tucked yoke outlined in "1830" style with medallions and insertions of Irish lace. Motifs of black panne, with grêlots and fancy slides. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 653. Waist of accordeon-plaited shell pink Liberty silk with sailor collar of thread lace frilled with chiffon. Ruchings of chiffon, and tie device of black miroir velvet ending in

tassels. Pattern, \$1.50. Cut to measure, 50 cents extra.

SOME HANDSOME EVENING GOWNS.

(Illustrated on page 8.)

Fig. 90a. Gown of lustrous Sapho satin with fichu drapery edged with Irish lace. Box-plaits outline the panel of skirt, which has a hip-yoke and is lengthened by a gathered flounce. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 91a. Gown of black chiffon with décolletage finished with Escorial lace medallions. Accordeon-plaited bertha in Vandyck style, elbow sleeves corresponding. Skirt in triple tier fashion. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 92a. Gown of blush-pink crêpe de Paris, attractively united with Venise bands and black velvet ribbons. Tucked flounce is a feature of the skirt. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

SEPARATE SKIRTS FOR WEAR WITH ODD WAISTS.

(Illustrated on page 10.)

Fig. 300. Skirt of ivory zibeline lengthened by a plaited section; front in panel effect. Hips banded effectively. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 301. Skirt of black moiré with pointed hip-yoke and skirt distinguished by box-plaits. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 302. Skirt of pastel gray satin cloth, with unique panel front, and shallow hip-yoke. Sides exhibit slot-seams and strappings. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 303. Skirt of Army blue zibeline shows a fanciful disposition of strappings. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 304. Skirt of biscuit-colored satin cloth, relieved with stitchings of black and foot decoration of black velvet ribbon. Odd hip-yoke is displayed as the salient feature. Pattern, \$1.50. Cut to measure, 50 cents extra.

CHIC PROMENADE TOILETTES.

(Illustrated on page 12.)

Fig. 99a. Promenade toilette of rough black and white mixture contrasted with epaulettes and stole collar of white broadcloth. Skirt is in box-plaited style. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 100a. Promenade costume of gun-metal gray zibeline, with Russian blouse, and odd stole collar of black and white embroidery bordered with quillings. Plaited skirt. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 101a. Promenade costume of snowflake mixture in black and white fancified with white cloth, tapestry embroidery, buttons and grêlots. Skirt shows a panel front and side-plaited flounces. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

FETCHING DESIGNS IN WAISTS.

(Illustrated on page 14.)

Fig. 634. Waist of sky-blue chiffon in accordeon-plaited effect with deep collar of Reticelli lace threaded with black velvet ribbon. Unique frills define the elbows of the mandolin sleeves. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 635. Waist of cardinal-red moiré velours tucked to simulate plaits. Grêlots adorn the box-plait arranged at the center. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 636. Waist of gobelin blue Sapho satin in slot-seam style, with crimson silk arranged under the seams. Closing extends slightly to the left and is made with mother-of-pearl buttons. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 637. Waist of tucked silk muslin in one of the new peach shades, richly combined with Guipure d'Art and bertha of scratched black velvet. Jabot of velvet and lace. Pattern, \$1.00. Cut to measure, 50 cents extra.

GOWNS FOR FULL-DRESS OCCASIONS.

(Illustrated on page 16.)

Fig. 96a. Gown of white Liberty silk over rose pink taffeta. Bandings of cobweb lace. Quaint puff sleeves. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 97a. Dancing frock of black Chantilly net with motifs of Reticelli lace and black panne. Floral spray of pink cabbage roses and foliage. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 98a. High-necked evening gown of black silk muslin with drop-shoulder yoke of Guipure d'Art outlined with quillings of black satin. Waist and skirt both "pin" tucked. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

HIGH-NECKED EVENING BODICES IN DROP-SHOULDER EFFECTS.

(Illustrated on page 18.)

Fig. 666. Bodice of cranberry-red taffeta united with basket lace and tucked in drop-shoulder outline. Bands of insertion and grêlots supply the finishing touches. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 667. Bodice of mauve Sapho satin with deep drop-yoke of Reticelli lace describing a Vandycked outline (Continued on page 45.)

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DUBY'S OZARK HERBS restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP.** Is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs and flowers. It costs **ONLY 25 CENTS TO MAKE ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail for 25 cents. **OZARK HERB COMPANY, St. Louis, Mo.**

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THERE is no holiday that appeals more to our whole nation than the birthday of George Washington, "The Father of Our Country."

He died one hundred and three years ago, at the age of sixty-seven. His memory is so dear to us that we celebrate his birthday, the twenty-second of February, more and more each year. We like to make that memorable day one of feasting; so luncheons, teas and dinners seem to be appropriate. We have given dinners galore, let us discuss a George Washington luncheon. I will describe an elaborate one; but the hostess can moderate the menu according to purse and desire. Decorate the dining room with greens and fasten here and there artificial cherries, emblematic of one episode in his life. In the middle of the table have a large George Washington cake and as a substitute for candles stick sixty-seven small flags in the top of the cake. Keep the table ornamentation as near tri-color as possible, "red, white and blue." Bear that in mind when selecting the flowers, which can, at the end of the luncheon, be presented as a souvenir to each guest, having previously been tied into bouquets with red, white and blue ribbons. The candies, the small cakes, the wafers and crackers can all, as far as possible, be tied with the colors of our flag. The table should always present an appearance as inviting to the eye as the viands which are served be tempting to the palate. The shops show many pretty ideas in the way of souvenirs, favors and dainty and odd receptacles for serving ices, salads and bonbons. The paper novelties for decoration are fascinating and can be had in all colors.

Luncheon.

Grape Fruit decorated with Maraschino Cherries.
Oysters on the half shell.
Caviare on Toast.
Chicken Broth en Tasse.
Celery. Radishes. Olives.
Fried Smelts. Cucumbers.
Eggs à la Macedoine.
Filet of Beef.
Baked Creamed Potatoes.
Frozen Apricots.
Broiled Chicken with Peas.
Currant Jelly.
Lettuce Salad. Cheese Straws.
Judge Peters.
Individual Ices, shape small hatchets.
George Washington Cake.
Chocolate with Whipped Cream.
Coffee. Fruit.
Bonbons, Crystallized Ginger. Salted Almonds.
Peppermint Creams. Ginger Snaps.

Chicken Broth en Tasse.

Put a fowl into three pints of cold water with a small onion, and boil slowly for three or four hours, or until the meat falls from the bones. Strain, and when cold take off the fat. Season with salt and pepper, put on to boil again; serve hot in cups, and put a spoonful of whipped cream on top of each cup. Serve hot crackers with it.

Fried Smelts.

Clean the smelts thoroughly and drain. Salt well and dip them in beaten egg, then roll in seasoned biscuit or stale bread crumbs. Fry

in a basket plunged into boiling fat. These will cook through in about three minutes; place them on a sheet of blotting paper to drain, then serve on a hot dish. Have the cucumbers very cold and dress them with oil and vinegar; season with pepper and salt. Serve in small plates.

Eggs à la Macedoine.

Count for each person two hard boiled eggs, cut in halves, place them on the different plates. Clean, wash and cut in two some salt sardines and put crosswise on the eggs. Pour over all a few tablespoonfuls of the following sauce:

Sauce.—Beat the yolks of two hard boiled eggs with whatever quantity of oil the yolks will absorb, add a little dry mustard, salt and pepper, a little lemon juice, a tablespoonful of capers, the chopped whites of the boiled eggs, a grated onion, a few sprigs of parsley chopped up very fine. Mix all well together. This sauce can be kept in the ice-box for quite a while.

Baked Creamed Potatoes.

Cover the bottom of a buttered dish with cold boiled potatoes cut into small square pieces. Over these put a layer of cream sauce and sprinkle with chopped parsley. Continue this until the dish is full. Cut the potatoes for top layer in very thin slices, and cover with sauce. Then cover with fine bread crumbs, with bits of butter on top, and bake twenty minutes.

Cream Sauce.—Boil one pint of cream, and add a tablespoonful of flour mixed with a little cold cream. Add seasoning, and boil three minutes.

Frozen Apricots (Sherbet).

Cut one-half can apricots into small pieces, add one pint of sugar and one quart of water and freeze. When partly frozen, add one pint of whipped cream, measured after whipping. Fill champagne glasses with it and serve. This sherbet is delicious when properly done.

Cheese Straws.

Make a nice puff paste, roll it out and spread the following mixture on it: Mix well together four tablespoonfuls of grated cheese, one whole egg, a tablespoonful of butter, mustard and salt to taste. Spread this mass over half of the rolled out paste, then cover with the other half and roll out again. Cut in strips an inch wide and four inches long. Bake in a quick oven and serve with the salad.

Judge Peters.

Peel and cut two large oranges in slices. Peel and cut two bananas in slices. Cut six figs in small pieces, stone and cut up nine dates. Open

milk, six eggs, whites and yolks beaten separately, one and three-quarters pounds of thrice-sifted flour and two teaspoonfuls of baking powder. Wash and dry three-quarters pound of currants; wash, dry and stone one-quarter pound of raisins; slice very thin one-quarter pound of citron, grate one nutmeg, pour over this one wineglass of wine. Sprinkle this fruit with a little of the flour and when the mass is well beaten, mix in the fruit last, and bake one and three-quarter hours. This is an excellent recipe.

Frosting.—Allow ten teaspoonfuls of powdered sugar and one-half teaspoonful of lemon juice to the white of one egg. Beat the egg until you can invert a teaspoonful of it without its falling, then beat in the sugar, a teaspoonful at a time; add the lemon juice, and spread upon the warm cake with a broad knife dipped occasionally in cold water. Put in a cool dry place to harden; but before it gets quite hard, stick the little flags all over the top.

Peppermint Creams.

Boil two cups of granulated sugar with half a cup of cold water; boil five minutes without stirring; add twelve drops oil peppermint, stir until it begins to harden. Drop on buttered paper in spots size of a quarter.

Ginger Snaps.

Mix together one-half cup of butter, one cup of sugar, one cup of molasses, one teaspoonful of ginger, two teaspoonfuls of baking powder; add to this enough well sifted flour to make a stiff dough. Roll out and cut the little snaps the size you like. Flour a tin and bake in a quick oven.

Celery à l'Almande.

Get some good knob celery, wash, scrape and cut it in round, thin slices. Take a large piece of butter, a little flour, mix it well in a sauce-pan and put it on the fire, boil up, add some soup or water and make a nice smooth sauce. While on the fire put in the cut up celery and stew until soft. Knob celery has nice little leaves; keep them in cold water, chop fine and sprinkle over the hot celery when it is ready to serve.

Delicious Chocolate.

Take one quart of sweet milk, and put on in a double boiler, allowing it merely to come to a boil. Have prepared two squares Baker's chocolate, grated fine, mixed with equal parts of granulated sugar. Stir this in the milk when it reaches boiling heat, and mix thoroughly with a wooden spoon, letting it boil slowly until the particles of chocolate are thoroughly dissolved. Set on the back of the fire. Cream should be chilled before beating, and sweetened before being whipped.

George Washington Cake.

Beat until light three-quarters of a pound of butter, then beat in one and a half pounds of brown sugar, one pint of sweet

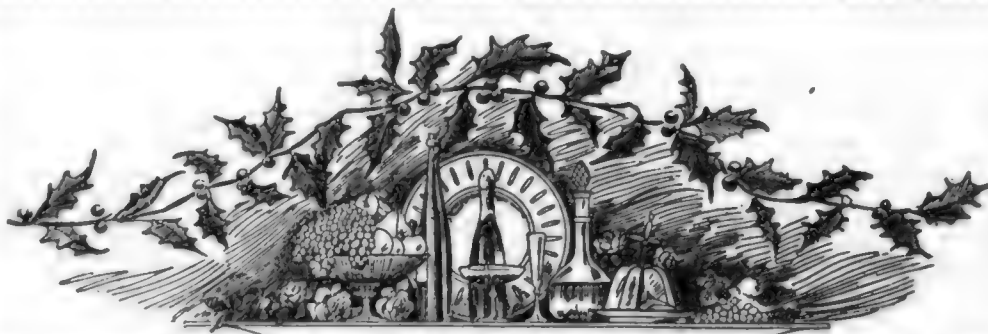
ten walnuts and cut in small pieces. Put all this daintily in a glass dish sprinkle two tablespoonful of sultana raisins over all, then squeeze the juice of two lemons and pour over. Dissolve half a box of gelatine in a gill of boiling water, sweetened with two cups of sugar; strain and pour over the fruit. Serve when set, with whipped cream, sweetened and flavored to taste.

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

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DESCRIPTION OF PLATES.

(Continued from page 43.)

at the lower edge, bordered with ruches of violet silk. Waist is in bolero style tucked to the bust. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 668. Bodice of gas-light green Liberty silk tucked in "1830" style, below which shirrings are arranged to take up the fulness. Jabots of Bruges lace and insertion are utilized for decoration. Pattern, \$1.50. Cut to measure, 50 cents extra.

Fig. 669. Bodice of silver-gray crêpe de Chine effectively trimmed in filet banding threaded with gray panne ribbon. Pattern, \$1.50. Cut to measure, 50 cents extra.

FOR RECEPTION WEAR.

(Illustrated on page 20.)

Fig. 93a. Gown of cress-green silk crêpe in tucked effect. Drop-shoulder yoke defined by a bertha of Venise lace overlaying black velvet. Similar decoration on skirt which is tucked in deep hip-yoke style. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 94a. Gown of putty-colored tussore silk relieved with appliques and faggoting. Unique shoulder yoke. Skirt widened by introduction of fan-plaits at the foot, terminating under medallions. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 95a. Gown of primrose gauze, tucked below the decolletage. Graduated bands of black velvet ribbon afford the main embellishment, the skirt being shirred to deep hip-yoke depth. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

CORRECT ATTIRE FOR THE STREET.

(Illustrated on page 22.)

Fig. 1126. Costume of nut-brown zibeline with stitched bands of velvet. Blouse jacket shows a front ornamentation of buttons and the du Barry sleeves droop over conventional cuffs. The skirt shows an over-portion that simulates the skirts of a Louis XV coat in Montagnac style. Pattern, blouse, \$1.50; skirt, \$1.50. Cut to measure, 50 cents extra each.

Fig. 1127. Costume of moleskin cloth in berry-red. Bands of Bulgarian embroidery elaborate the front, and cord ornaments aid in the decoration. The fronts of the jacket are in bolero style, and the skirt shows a novel hip-yoke, and is distinguished by plaits stitched to short depth. Pattern, waist, \$1.50; skirt, \$1.50. Cut to measure, 50 cents extra each.

SUGGESTIONS FOR SEMI-FORMAL FUNCTIONS.

(Illustrated on page 24.)

Fig. 102a. Gown of black gauze charmingly relieved with appliques and lace in damassé effects. Deep yoke, sleeves in elbow length. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

Fig. 103a. Gown of silver-blue zibeline contrasted with Luxeuil lace, and bands of Bulgarian embroi-

dery. Back in cascade effect. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra.

Fig. 104a. Gown of alabaster white crêpe de Chine elaborated with frosty Irish lace, and rows of shirring. Cor-sage decorations of panne and chiffon tassels. Pattern, waist, \$1.00; skirt, \$1.00. Cut to measure, 50 cents extra each.

A PAGE OF FANCY SKIRTS.

(Illustrated on page 26.)

Fig. 330. Skirt of silver-gray crêpe de Chine, with flounces embroidered in Chenille and inset with filet lace. Panel outlined by lace threaded with ribbon. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 331. Skirt of white broadcloth with tapering box-plaits. Decorations of fibre braid. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 332. Skirt of mauve satin cloth plaited in clusters. Foot decoration of lace and accordeon-plaitings. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 333. Skirt of café-au-lait cloth with pointed hip yoke, and in side-plaited effect. Decorations of Yak lace medallions. Pattern, \$1.00. Cut to measure, 50 cents extra.

Fig. 334. Skirt of crêpe de Chine shirred at the sides and decorated with bands of insertion. Vandycks of Escorial lace adorn the lower edge. Pattern, \$1.00. Cut to measure, 50 cents extra.

NOVELTIES IN NECKWEAR AND UNDERMUSLINS.

(Illustrated on page 28.)

Figs. A, F and H. Stylish stocks showing various arrangements of scarfs as a finishing touch. Patterns, 50 cents each.

Figs. B, C and J. Stocks in unique effects showing fancy stitches and lace as the main embellishment. Patterns, 50 cents each.

Figs. D and G. Conceits in needlework and silk. Patterns, 50 cents each.

Figs. E, F and K. Some late designs in strap and tab extensions. Patterns, 50 cents each.

Figs. 1, 2, 3. Set comprising nightgown, chemise and corset cover in mazalea with decoration of tucks and insertions of bow knots. Chemise and corset cover are shaped with Pompadour neck. Pattern, nightgown, \$1.00; chemise, 75 cents; corset cover, 50 cents. Cut to measure, 25 cents extra each.

Figs. 4, 5, 6. Set comprising corset cover, chemise and petticoat trimmed in medallions of tucking outlined with ruches of lace. Pattern, chemise, 75 cents; skirt, \$1.00; corset cover, 50 cents. Cut to measure, 25 cents extra each.

Figs. 8, 9. Petticoats in nainsook and lace showing various charming devices of applying the trimming. Patterns, \$1.00 each. Cut to measure, 25 cents extra each.

Figs. 10, 11, 12, 13. Set comprising nightdress, chemise, petticoat and corset cover. Tucks form the main decoration and bands of needlework

and embroidery supply finishing touches. Pattern, nightgown, \$1.00; petticoat, \$1.00; chemise, 75 cents; drawers, 75 cents; corset cover, 50 cents. Cut to measure, 25 cents extra each.

DRESSES FOR PARTY WEAR.

(Illustrated on page 30.)

Fig. 117a. Frock of white mull and Valenciennes lace, with shawl collar of embroidered mull. Disposition of lace is a particularly pretty feature. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 118a. Frock of bébé blue voile with yoke of white tussore silk bordered with appliqué. Both waist and skirt are tucked. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 119a. Frock of white China silk relieved with Venise lace, and distinguished by a yoke and hip-yoke of all-over lace. Two straight flounces headed by insertion relieve the severity of the skirt. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 120. Frock of rose-pink silk muslin prettily united with Luxeuil lace. Sash of black velvet ribbon. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 121. Frock of corn-silk yellow veiling combined with Arabe lace. Drop-shoulder yoke and Dutch round neck. Pattern, \$1.00. Cut to measure, 25 cents extra.

FROCKS FOR THE SCHOOL-ROOM.

(Illustrated on page 32.)

Fig. 107a. School frock of marine-blue cheviot decorated with strapings of the material stitched in scarlet. Drop yoke defined by a band

of Yak lace. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 108a. Frock of Royal Stuart plaid, with contrast afforded in shoulder capes of white broadcloth and stole decorations of forest-green velvet. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 109a. Frock of reséda-green zibeline, with round black velvet yoke and strappings to match. Introduction of Yak lace on the collar and yoke. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 110a. Frock of castor cheviot in collaboration with black and white and scarlet plaid, and decorations of tapestry embroidery piped in white. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 111a. Frock of terra cotta serge with diagonally tucked yoke framed by revers of black and white embroidery. Hip-yoke and front panel vary the skirt which is plaited to slight depth. Pattern, \$1.00. Cut to measure, 25 cents extra.

SMART STYLES FOR JUVENILES.

(Illustrated on page 34.)

Fig. 112a. Frock of berry-red serge with bolero waist in box-plaited effect; plaited skirt. Decorations of black velvet stitched in white. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 113a. Frock of gooseberry-green challis with drop yoke of white silk muslin. Box-plaited skirt and bertha. Belt of black panne. Pattern, \$1.00. Cut to measure, 25 cents extra.

(Continued on page 47.)

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IDLE THOUGHTS OF AN IDLE MAID.

SOME individuals find it a great deal easier to be at home with other people than with themselves—a fact which accounts for a considerable amount of aimless "going out" and globe trotting. They are unused to their own minds and do not wish to penetrate into their dim thought recesses.

Who knows if a lengthy meditation might not reveal to them the swift passage of time, the smallness of attainable ambitions, the dulness of routine? Social life is not properly enjoyed by these devotees of pleasure; they do not know how to appreciate cultured companionship; they need only bustle and a noise to keep them interested.

The woman who is at home with herself is of necessity at home in the world, too. Because solitude does not bore her, it by no means follows that gaiety is uncongenial to her. I believe there has never been a philosopher of either sex, no matter how long a dweller in hermitages far from the giddy throng, who was not qualified at all points to become, without further training, a leader of society.

After all, are not the sole persons who influence others those who are skilled influencers themselves? "Of what use to rule armies," soliloquized a Roman General, "if I am unable to control my own temper?" In truth, except by terrorizing, the owner of an uncontrolled temper would not long rule any unit out of an army.

According to Schopenhauer, one of

the first lessons of a young man is to learn "to be at home and at ease with himself." His own way of taking life easily was, it seems, by persuading his mind that "the surest means not to be very unhappy is not to desire to be very happy."

The possessor of quite vague ideals is not a contented person, for there are few more uncomfortable states of soul than not being sure what to wish for; so one-half of the beautiful art of being at home with ourselves is surely the recognition of our own longings.

In idle moments what letter pastime can we have than self-study? Is it bound to end in peevishness, dissatisfaction, desperation? Let us hope not! Talents that we have allowed others to flatter are seen by meditation's light to be inadequate for great achievement, perhaps. The voice that cannot thrill critical audiences will do nicely enough to sing "coon" songs or perhaps quaint ballads. The pretty gift of turning smart sentences or stringing words rhythmically may not promise a literary fortune, yet the power of expression upon paper will make our private letters convey our real meanings, a triumph that all letters do not achieve, remember.

When we sit down to a study of the question, "What is myself?" we come pleasurably near success in living, for the very desire to see self honestly is a degree of merit that is rare. This strange "myself!" I have lived close to it for years, heard it speak, obeyed its impulses, tried to guide it in the ways of reason; but what worth has it? It won't ever set the world on fire, have a statue erected to it, be sung to by poets and acclaimed as a public benefactor, yet it has opportunities. Am I convinced that it makes the best of them? Let me learn all its noble aspirations by heart, so that they will never be forgotten in life's hurry, or silenced by the roar of the earth-traffic. To do this is to be absolutely at home with self.

Pessimists try to prove that self-study must always be self-torture and despair; but we need not believe them. Rather should we make Walt Whitman's answer to the question:

"What good, Oh, life?"

"That you are here—that life exists, and identity,

That the powerful play goes on, and you may contribute a part!"

CHILDREN'S FASHIONS.

It is becoming the fashion for the children of the family to come down to five o'clock tea to be inspected by their mother's guests in evening frocks. These are often made in soft silk, with little flounces at the hem, sashes tied round the waist, and drooping sleeves, the full bodice tucked perpendicularly. Others are accordion-pleated and simply tied in at the waist, the ruche at the hem and the décolletage being made to resemble the petals of a rose.

DESCRIPTION OF PLATES.

(Continued from page 45.)

Fig. 114a. Walking suit of écru broadcloth. Coat in Norfolk style characterized by a yoke in pointed outline. Patch pockets. Plaited skirt shows an arrangement of fan plaits at the lower edge. Pattern, coat, \$1.00; skirt, 75 cents. Cut to measure, 25 cents' extra each.

Fig. 115a. Frock of gentian-blue cashmere with bertha simulating a bolero waist. Plaited skirt has a front panel and hip yoke. Pattern, \$1.00. Cut to measure, 25 cents extra.

Fig. 116a. Walking suit of crimson serge, in tailor finish. Norfolk coat closes in double-breasted style with buttons. Plaited skirt is decorated with strappings to match. Pattern, coat, \$1.00; skirt, 75 cents. Cut to measure, 25 cents extra each.



PRESSING FLOWERS.

Neat fingers, tastefulness and an unlimited stock of patience are needed for arranging dried flowers and leaves as the decoration for a lamp shade. As to the process of drying, be careful, as that charming old book, "The Little English Flora," tells us, to gather the specimens in dry weather. The same authority advises placing the flowers or leaves singly between the leaves of a large book, or of several sheets of common paper, and, when the book is full, tying it up tightly with a string and placing weights upon it, such as flatirons. We incline to the use of white blotting paper pressed beneath a very even weight. In any case, the subsequent steps are of great importance, viz., to allow the specimens to remain for a day, then change them into a fresh book or sheet of paper, and so on for four or five days, when they will be of good color and ready for mounting.



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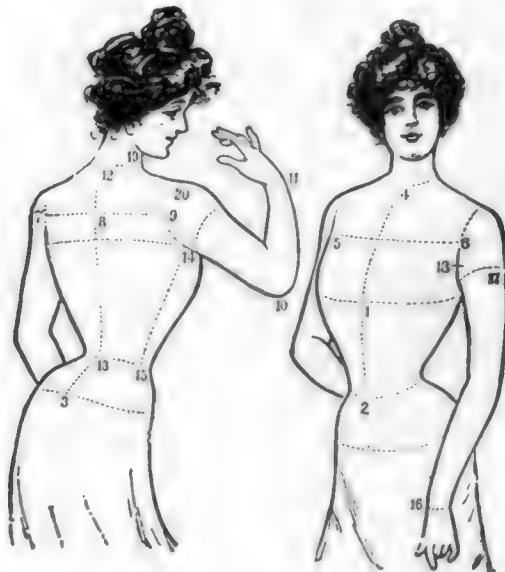
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THE SECRET OF THE PARISIENNE'S GOOD GOWNING.

IN one of the latest issues of a prominent French fashion journal there were contained some secrets of the toilette of the Parisienne which will surely be of interest to our readers.

The fashionable French woman takes much more care with the details of her gown than with the gown itself, be it intended for the street, the drawing-room or the ball-room. And just here lies the secret of the indefinable something that makes the French woman so attractive, although in point of beauty she cannot be compared to the women of other nations.

The aristocratic German or the conservative English woman may often pay a larger sum for the dress itself, but only the French woman understands the combining of all details into a perfect whole.

Her gowns, hats, gloves, etc., issue a delicate fragrance, never strong enough to be annoying or obtrusive, and it is very seldom a definite perfume, but rather a faint whiff of a combination of ambra, orris root and orchid.

In nine cases out of ten the petticoat is far more costly than the gown itself, and of the five or six pairs of corsets she always has made to order, the cheapest costs from 80 to 100 francs (\$20 to \$25). She realizes more than the women of any other nation that the best efforts of Worth or Raudnitz are wasted unless the foundation, the corset, fits faultlessly.

The factory girl of Paris, who has her corsets made to order by the most insignificant corsetière, has a better figure and displays more taste in her dress than the high-bred English lady or the German baroness.

The French aristocrat may verily be termed a high priestess of fashion. Everything is chic, costly and of a conservative elegance. The narrow batiste cuffs and collar that complete her tailor-made gown cost 50 francs, and the delicate, fragrant, cobwebby handkerchief shows the daintiest hemstitching and an embroidered border that took an experienced needleworker weeks to make. Every stitch of her underwear is made by hand, and only very, very few French women will wear machine-made lingerie.

Underneath the loose blouse she always wears a perfectly-fitting corset over of batiste or white silk. The petticoats must not have the slightest wrinkle at the hips, as that would mean the ruination of the fit of the dress skirt.

No French woman considers her skirt complete unless the inside of

the skirt proper or of the drop skirt is trimmed with a balayouse of silk or mousseline de soie.

Perhaps she pursues the most original method in the selection of her hats. With the aid of a mirror she studies the side view carefully, and if the silhouette is perfect she purchases the hat, even if the front view is not becoming. On the street the aristocratic French woman appears only in dark colored gowns, and for church wear she prefers black.

At balls, ceremonial dinners and at the opera she appears in décolleté, but never on any other occasion. The taste to dress in perfect harmony is inherent, and her inimitable chic lets us forget that her complexion lacks the brilliant coloring of the women of the North.

REVEALED BY THE TEETH.

Character reading by means of the teeth is one of the arts of modern dental science, and the skilled surgeon rivals the phrenologist in this line. In persons of bilious temperament the teeth have a strongly-marked bronze-yellow hue, and are large in form and inclined to be angular, with length exceeding their breadth. The surface of the teeth shows transverse ridges, is slightly translucent and abounds in strong lines. These teeth are always firmly set, close together and well locked, and the gum margins are heavy, firm and angular in outline.

The man or woman of confident nature has translucent cream-yellow teeth, well proportioned, and abounding in curved and rounded lines, with rounded edges and rounded depressions and elevations. The articulation of such teeth is moderately firm, and it is noted that the jaw has a tendency to rotate in masticating. The gum margins are round and full, both in respect to length and breadth. The grayish translucence of the teeth betrays an active, nervous temperament. The length of the teeth in a nervous person predominates over the breadth and the cutting edges are both fine and long. The surface of the teeth is brilliant and translucent and the indentations and elevations abound in long curves. The gum margins are delicate and shapely and well rounded. The teeth of lymphatic persons are of an opaque or muddy color, and their breadth exceeds their length always. The surface of the incisors is unmarked by the usual depressions and elevations, and they are opaque in finish, even at the cutting edges. The gum margins are thick and irregular and, in short, they are the poorest kind of teeth.

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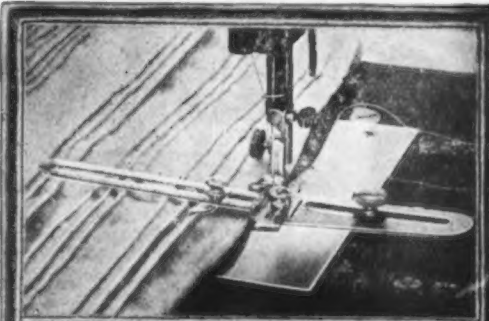
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Tucks on the bias, in circles, and box plaits without leaving crease in center of plait. Tucks any material a machine will sew—silks, velvets, lawns, woolens, without measuring, creasing or basting. Fits all machines. Tucks any width from tiny "pinched" tuck, up. 35,000 now in use.

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Since the wonderful success of the Improved Magic Tucker, many imitations are on the market—be sure you secure the original—the one that has stood the test and has proven to be a perfect success.

Tucker mailed on receipt of \$1.00.

Mention if intended for Wilcox & Gibbs. Magic Tucker Co., 51 Glenn Bldg., Cincinnati, O.

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SILK-E UNDERSKIRTS for \$2.50 delivered

Have the appearance of silk skirts and rustle like silk, but wear much better. Colors: Black, heliotrope, pink, red, blue, and green. Lengths: 38, 39, 40, 41, 42, 43 inches.

SENT, WITH PRIVILEGE OF EXAMINATION, ANYWHERE, C. O. D. \$2.50 EXPRESS PAID. (You save collection charges if you send cash with order.)

SILK-E STOCKINGS for 30 cents per pair delivered. Are furnished for both men and women, in open work and plain, all standard colors. Guaranteed first quality, fast color and very durable, and will be sent postpaid upon receipt of 30 cents per pair. Postage stamps accepted.

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COLDITZ & CHRISTIAN, Props.

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A pleasant arrangement. Good design for 35 or 40 foot lot. Cost all complete, furnace heat, \$2,300.

IF INTERESTED in above design send 2c. stamp for large figured floor plans and view and 16-Design Booklet. I will scale up and put into practical shape your own idea, on approval, of a home if plans are desired, giving estimated cost and cost of plans. SEE list of my six classified books, full of good practical designs. Select book as to cost of house desired.

Book No. 6	has 56 designs from . . .	\$250 to \$1,500
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9	has 30 (12 stables) designs, 3,600 to 10,000	
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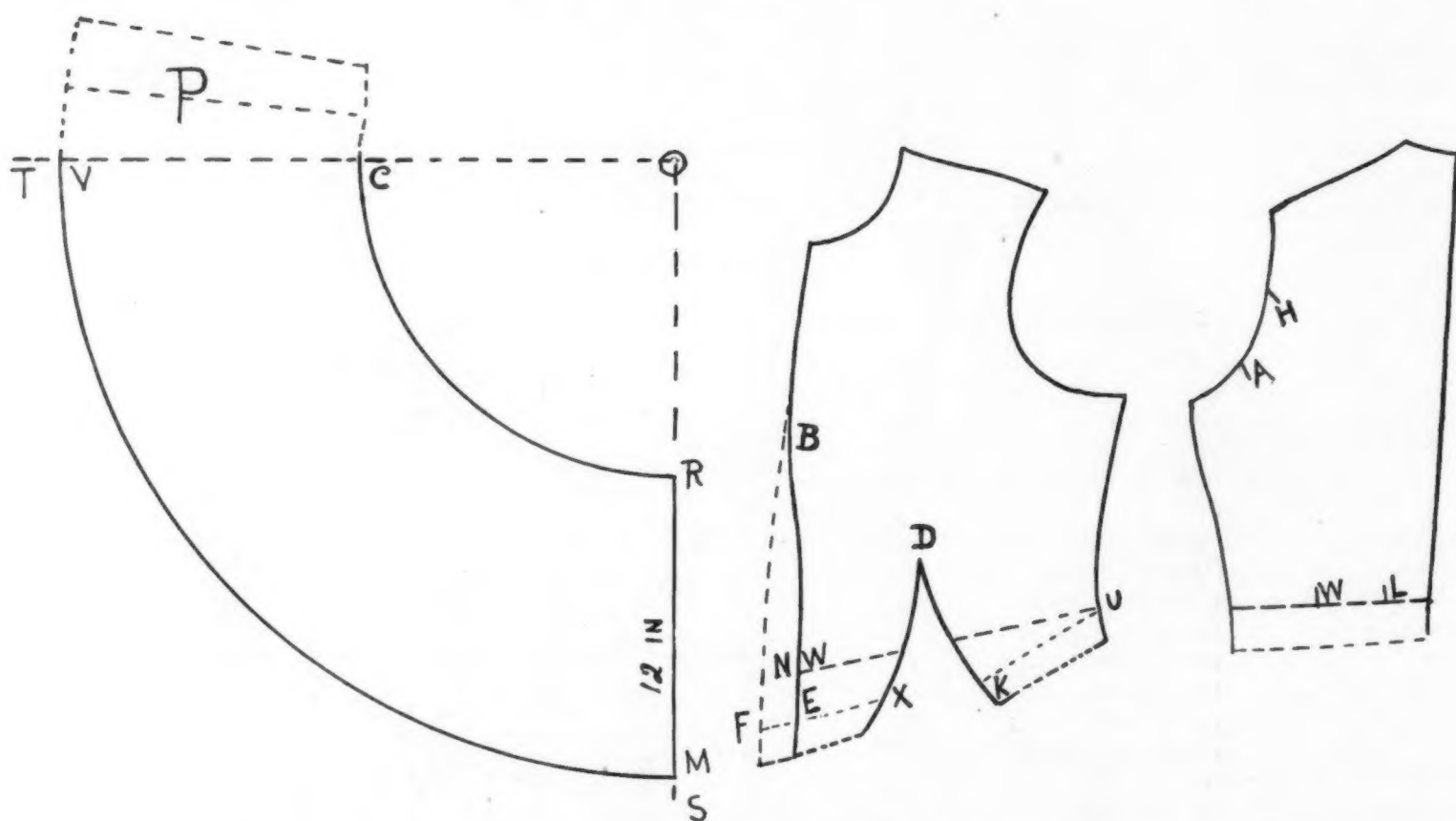
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McDowell's Practical Lesson in Dresscutting.

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LADIES' FASHIONABLE COAT.



This coat was quite popular at the Horse Show, made up in velvet, but can be made in woolen goods or any kind of material. It makes a fine outside garment for fall and winter wear and is suitable for all occasions.

The back and front are similar in outline to an Eton, one difference being the shape of the dart, and the extra length at the lower part of the front, which will cause a blouse or pouch front without any pleats or gathers at the waist line. The skirt is a circular effect with a single inverted plait in the back, but if cut longer it will be advisable to have a small dart over the largest part of the hip, which will cause the skirt to set close at the bottom. This coat is drafted as follows:—

THE BACK.

Persons using the McDowell system take the measures in the regular way and set the system regularly. Mark the back in the regular way, both sewing and cutting lines, except the circle seam, and there mark only the sewing line at the armhole at H and at the waist line at L. Then take the side body piece and place it so the sewing line of the circle seam at armhole will meet the circle seam of the back at H and have the circle seams meet at the waist line at L, then draft the side body at armhole, A to H, and at waist line, W to L. Next take the underarm piece and place it so the cutting lines of the side seam and armhole will meet the side seam of the side body at A and have the side seams meet at waist line at W, then draft the armhole and underarm seams and waist line. This will give you back, side body and underarm all in one piece, and do away with the side seam and circle seam. We now add $\frac{1}{2}$ inch for seam below waist WL and the back is completed.

THE FRONT.

Set the system regularly for a one dart jacket, taking about three sizes out of the darts at the twelfth place. Draft the front in the regular way with curved front, except the dart, and simply mark at the top of dart at D. Measure from NW, the natural waist line, down about 2 inches to E, and from E to F about $1\frac{1}{2}$ inches. Draw a straight line from the fullest part of the bust at

B down to F, as shown by dotted lines. K is about $1\frac{1}{2}$ inches below the waist line; draw a line from U to K and from X through E and on to F. Now measure with the tapeline from the centre of the back across the waist line WL, and across the front along the extended waist line from U to K and on through XE and on to F, and you will find it measures more than half the waist measure. As we do not care for any fulness at this point, we deduct one-half the regular waist measure from the measure just taken and the balance will be the amount that is to come out of the dart from X to K. For example, if line WL of the back and line UKXF of the front measures 18 and half of waist measure is 12, we would then deduct 12 from 18 inches, leaving 6 inches to come out in the dart from XK. To form the dart you can use the round part of side body, which will give the right curve. Cut out the front, allowing a seam along the lower edge.

THE SKIRT.

To draft the skirt draw line from O to S and from O to T; from O to R is about one-third of the waist size. If the waist measure is 24 inches, one-third of twenty-four is 8 inches, which is the distance from O to R. Pivot at O and sweep for the curved line from R to C. Measure the length you desire the skirt to be from R to M, say 12 inches, and using point O as a pivot again, you can sweep from M to V for the curved line for the bottom of the skirt. We now measure from point R towards C one-half of the waist size, this time 12 inches to C. To form the inverted plait in the back, simply fold the material from point C towards the bottom of the skirt, having the fold to run parallel with line OT and lay the plait as deep as you desire, usually about $1\frac{1}{2}$ inch deep at the top and about 3 inches at the bottom, which will form the dotted lines for plait at P. As we are using a dart in this garment to dispose of the gathers or pleats at the waist line, which is often objectionable in heavy goods, you can trim the dart with braid, also on either side of the edge of the front. The collar is a plain military one, and as there is no lapel the coat can be made to hook straight up to the neck, and if a satin facing is used, it will give a very nice finish to the garment when it is left open.

The Celebrated McDowell System of Dress Cutting, Dressmaking and Ladies' Tailoring.

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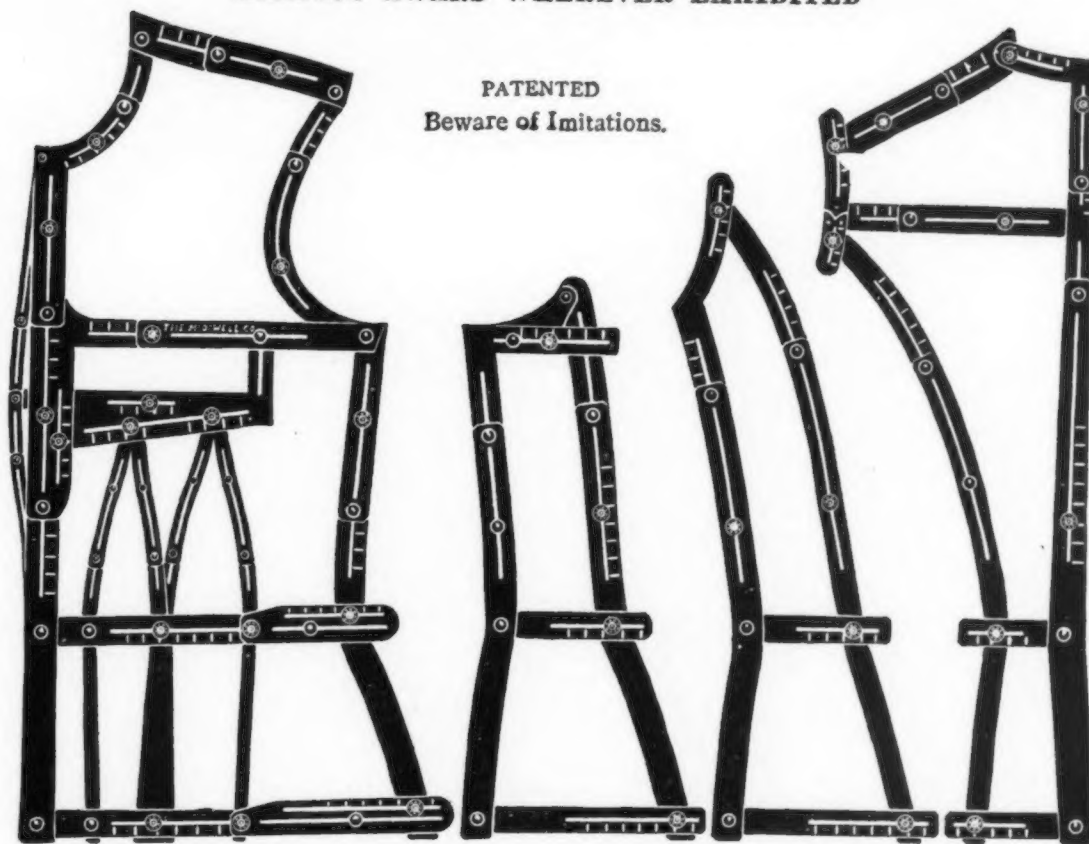
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As useful an invention for drafting garments as the sewing machine is for putting them together.

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Every day you are worried fitting your customers. This is absolutely useless, and, with your permission, we will prevent it at once, by letting you test a Garment Drafting Machine and complete outfit at your own home for 30 days free of charge.

We do not touch your money unless you are satisfied, and order it sent to us. In other words, you have the use of the Drafting Machine and outfit at your own home for 30 days by merely paying Express charges. If dress-cutting and fitting annoy you hereafter, YOU ARE ALONE TO BLAME, for the Drafting Machine does everything claimed for it, or we would be foolish to make so extraordinary a proposition and run all the risk ourselves.

Is it not reasonable to suppose that you would willingly secure anything within your means that was certain to render your profession easier; prevent the worry and the annoyance incidental to dress-cutting and fitting, increase your skill and enable you to save four-fifths of your time; make money more rapidly than at present, and become at once superior to all competitors in your town and neighborhood in the art of dress making? Well, madam, we promise all these things, and prove the truth of our promises by letting you test the machine and outfit at your own home without paying us a single cent. Should you decide to keep it and do not find it superior to all methods of Dress Cutting, or if it does not do what we claim for it, we will return you your money, provided you return us the machine in good order within 30 days. This ought to satisfy you that it has superior merit.

WRITE

THE McDOWELL COMPANY,

General Office, 4 and 6 West 14th Street,

NEW YORK, U. S. A.

If We Could Convince Every Woman

That \$21.50 will buy a Genuine High Grade \$65.00 Sewing Machine, would women be foolish enough to keep on paying these costly and extravagant prices to Agents? A great many women believe it impossible to buy anything good and buy it from a catalogue—a serious prejudice ladies have fostered. It is a wrong idea. Our "Steinway" Sewing Machines are manufactured under the same patents and have the same action that have made the standard machines of long reputation **expensive**. They are identically the same in their construction and in the quality of steel and workmanship and **better in style and quality of woodwork**. The attachments are simple to operate and do the **greatest range of work** done upon any machine. Our "Steinway" Sewing Machines have been manufactured for seventeen years by one of the largest sewing machine factories in the world, and after years of perfection and improvement are to be sold hereafter **direct from factory**.

Can you doubt or question the quality, when we agree to give you a written legal **guarantee for 20 years** by which we agree to replace **free** of charge any piece or part that may be or may become defective while in use; and to send any machine you select from our Catalogue **to your own home** for free trial?

We declare publicly and it

is easy to prove that there is not another machine manufactured which is better than the "Steinway," mechanically or otherwise. It costs just as much to manufacture the "Steinway" Sewing Machine as any other high grade machine. There is absolutely no expense saved in its production, but the saving is in the **system and method of selling**. Sixty-five dollars is the offering price made by an agent for a high grade machine, and of course he may sell the machine at Forty-five Dollars. The factory selling price on any genuine high grade Sixty-five Dollar Sewing Machine should not be more than \$21.50, if you could buy it **direct from factory**.

Our purchasing plan is so easy and our offer so liberal that any interested lady cannot afford, after reading this advertisement, not to at least send for our Catalogue and investigate for herself.

Our Offer "From Factory"

Any lady, no matter where located, may select a machine from our Catalogue and have it sent to her "on trial," keeping it in her own home any

reasonable time (one month or two months), to use daily or as convenient, until she is thoroughly familiar with the machine. We pay every cent of this trial expense; then, if pleased in every way, the machine will only cost our small factory price.

If we may have the opportunity, we can convince any lady; that is, she will see with her own eyes, sew with her own hands, will use every attachment, and become thoroughly satisfied before she buys. If you secure a "Steinway" Sewing Machine at these low factory prices, you will not get the cheap kind, but you will get the real, the genuine SIXTY-FIVE DOLLAR SEWING MACHINE. We have 35 STYLES of machines to choose from.

DROP A POSTAL CARD to-day, addressed to us, for our special Catalogue and we will send you the handsomest Catalogue of Sewing Machines you have ever seen, with photographs and SAMPLES of WORK actually done with the Attachments on cloth.

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Do not confuse our machines with cheap machines lavishly advertised and sold by ordinary mail order houses. We are absolutely the only MAKERS selling strictly high grade machines in this manner. See factory.